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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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JAMES FRANCIS COOKE

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

NSKY'S "Edipus Rex" and Prokofiev's "Pas d'Acier" (The Age of Steel) were the first American stage productions, when given on at the Metropolitan Opera House in New York. Those participating were the Philadelphia Orchestra; the Princeton Glee Club; Margaret Matzenauer, M. Rudinov, Sigurd Nilssen, and Wayland Rudd as soloists and corps assembled for the production of a composition named. Leopold Stokowski was the conductor.

SINGERS, take note! The government of Budapest has issued orders that singers at the Royal Opera shall receive thirty dollars per night for men and five dollars for women. The European operatic managers recently agreed to a rule whereby singers in their countries would not receive a nightly fee of one hundred and fifty marks (about the exception of the Vienna and Festivals when one thousand marks will be allowed, and with a maximum of five hundred dollars for the

TRAVINSKY is reported to be giving a concert for the Violin, which is his premiere when heard next at the Radio station of Berlin, with Shostakovich as soloist.

ROYAL PHILHARMONIC SOCIETY, London, one of the oldest orchestras in the world, and to which bequeathed the honor of having relieved Beethoven in his last days, is in sore straits because of the stratal competition in that metropolis. The time when to sing or play for the organization meant almost world for the soloist.

ANT D'INDY the eminent French composer celebrated on March 27th his birthday. In honor of this event the Cantorum of Paris, of which he is founder, planned a concert at the Royal Garden Opera House and wrote a history of it.

THE ROYAL ALBERT HALL celebrated its golden jubilee with a mammoth concert on March 29th, in which three of the best-known orchestras of London—the London Symphony Orchestra, the British Broadcasting Corporation's Symphony Orchestra and the New Symphony Orchestra—gave a grand concert of 100 musicians under the direction of Sir Henry Hall, Adrian Boult and Dr. Malcolm Sargent (formerly Albert Hall) for the benefit of the Musicians' Fund.

AMERICAN ROMANCE of the Wild West is to be again the theme for operatic treatment if the report is true as to Jaromir Weinberger, composer of the "Schwanda" popular in Europe. The libretto, by the composer himself, is to be based on scenes in Bret Harte's "Luck of Roaring Camp" and "The Outcasts of Poker Flat." Weinberger's "Schwanda," with a libretto on a Czech folk tale set to a popular musical score, has had more than six hundred performances in Germany, since first performed in 1928, a

—
TIENNA STAATSOPER has formed a committee under governmental auspices for the creation of a Museum of the Austrian State Theaters, to contain memorabilia of famous members of the two theaters as well as costumes, statues, stage designs and other interesting items.

—
CHARLES WAKEFIELD CADMAN'S "Oriental Rhapsody" was received with unusual enthusiasm when recently on the program of the Cincinnati Symphony Orchestra with Fritz Reiner conducting.

—
REINALD WERENRATH
BRAHMS' "REQUIEM" was given a performance at San Francisco on March 18th, by the Municipal Chorus of three hundred voices, before an audience of ten thousand in the Civic Auditorium. The San Francisco Symphony Orchestra interpreted the instrumental score, Reinald Werenth and Gertrude Weidenmann were soloists, and the production was under the direction of Hans Leschke.

—
RICHARD A. NORTHCOTT, eminent as an English musical historian, biographer of Bizet, Verdi, Wagner, Donizetti and Gounod, and noted as a collector of musicalia, more particularly in its connection with opera, died in London on January 22nd. He spent his life in the atmosphere of the Royal Opera House and wrote histories of it.

—
HARRY FISHER, from New Zealand, had a performance on January 20th by the Choral Union of Glasgow, Scotland, under the leadership of Wilfrid Senior.

—
ALFREDO CASELLA conducted a program of Italian music, mostly modern, by the Royal Philharmonic Society of London, at Queen's Hall on February 19th. As an Italian conductor he proved by far the most successful of those who have visited us recently, and he made an excellent impression with a three-movement symphony by Ildebrando Pizzetti.

—
MME. MARGUERITE LISZT, a grandniece of the great pianist, was soloist at the Concerts Colonne of Paris, when, on March 22nd, she sang a group of songs by Schumann, Liszt and Rimsky-Korsakoff.

GEORGE WHITEFIELD CHADWICK, Director Emeritus of the New England Conservatory of Music, died suddenly on April 9th in Boston, at the age of seventy-six. Born in Lowell, Massachusetts, on November 13, 1854, he finished his home training in the New England Conservatory, after which he studied with Reinecke and Jadassohn at the Leipzig Conservatory, where he and Theodore Presser were classmates for three years, and with Rheinberger at Munich. Besides an active life as teacher and organist, he was a prolific composer. His "Rip Van Winkle" Overture carries the name far. A choral work, "Phoenician Piran," and a biblical lyric drama, "Judas," have been heard in concert form. His positions for voice, piano, and other instruments have had wide popularity.

—
RICHARD STRAUSS, it is rumored about to give up his residence in Vienna henceforth to divide his time between Berlin and his native Bavaria. He was born in Munich.

—
DAME ETHEL SMYTH'S "The Prisoner" had its first performance in London given by the Bach Choir on February 1st (it had been heard first in Edinburgh a day earlier). The "prison" of this particular work is that "self from which we try to escape," and the score is evolved from two ancient Greek melodies. The work is reported to have aroused enthusiasm.

—
THE LOS ANGELES SYMPHONY ORCHESTRA favored home composers on its program of March 8th two moves of Heinrich Hammer's "Symphony B Minor" and a "Slavonic Rhapsody" by Alois Reiser had their world premiere by Artur Rodzinski conducting. On the program another American work, "Song of Pekin" by Henry Hadley, had its first performance in Los Angeles.

—
JAROMIR WEINBERGER'S "Die geliebte Stimme (The Beloved Voice)" had a successful premiere at Munich. Weinberger's first opera, "Schwanda," has had hundreds of performances in the European opera houses during the last year and is to be one of the novelties in the next season's repertoire of the Metropolitan Opera Company.

—
LOUIS MURATOFF, conductor and author of the "Carnival of Biot," a southern France.

—
THE HOLLYWOOD BOWL series of "Symphonies Under the Stars" will be conducted this season by Walter Damrosch, Sir Hamilton Harty, Pierre Monteux, and Alfred Hertz. The opening program will be on July 7th.

—
THE TENNESSEE STATE MUSIC TEACHERS' ASSOCIATION which met in Nashville, from March 31st to April 4th, included in its very interesting program a piano Playing Contest for students of various grades, and contests for Girls' Glee Clubs and Boys' Quartets. The Association also sponsored a Band and Orchestra Contest at Chattanooga on April 21st and 22nd.

—
"CARMEN," under the direction of Leo Blech, has had a revival at the Danish capital. The libretto had been liberally revised, and the Carmen for Copenhagen became "a real working girl instead of a coquettish maid, who spoke the simple language of ordinary working folk" as a substitute for the rather high-flown and poetic lines of certain parts of the original.

—
THE METROPOLITAN OPERA COMPANY management announces as novelties for 1931-1932 the world premiere of Howard Hanson's "Merry Mount," the first American performance of Jaromir Weinberger's "Schwanda, the Bagpipe Player," based on a Czech folk tale, and Montemezzi's "La Notte di Zoraima;" also revivals to be chosen from Moussorgsky's "Boris Godounoff" and "Khovantchina," Delibes' "Lakmé," Verdi's "Simone Boccanegra," Offenbach's "La Belle Hélène" and Franz von Suppé's "Donna Juanita."

—
THE GLEE CLUB OF NEW YORK UNIVERSITY won first place in the Inter-collegiate Glee Club Contest held on March 14th at Carnegie Hall. The club of Yale took second prize; of Washington University, third; of Lafayette, fourth; and of Union, fifth.

—
THE CINCINNATI MAY MUSICAL FESTIVAL was held from May 5th to 9th, with Eugene Goossens as conductor. Features of the program were the Brahms' "Requiem" (in memory of Frank van der Stucken so long leader of these Festivals), Honegger's "King David," Pierne's "The Children's Crusade," Delius' "Sea Drift," Mendelssohn's "Hymn of Praise," Act II of Mozart's "The Marriage of Figaro" and Act I of Wagner's "Tannhäuser," the last two in concert form. Surely a variety and scope of works to try the mettle of both the conductor and the famous Festival Chorus of "The Queen City."

—
ISAAC VAN GROVE, Philadelphia born and entirely educated in America, has been appointed as one of the conductors of the Chicago Civic Opera Company for 1931-1932. Mr. Van Grove was an assistant conductor of this organization during the Mary Garden management and since 1927 has been director of the Summer Opera at the Cincinnati "Zoo." He is also the composer of an opera, "The Music Robber," founded upon an incident in Mozart's life.

—
M. REYNALDO HAHN, the eminent composer, who is a native of Caracas, Venezuela, but long resident in Paris, was the conductor of a concert by the Philharmonic Orchestra of Paris, on February 4th at the Théâtre des Champs-Elysées, for the benefit of aged musicians. At this event Mme. Magda Tagliaferro was the soloist in the premiere of a Concerto for Piano and Orchestra by M. Hahn.

(Continued on page 456)



LEO BLECH



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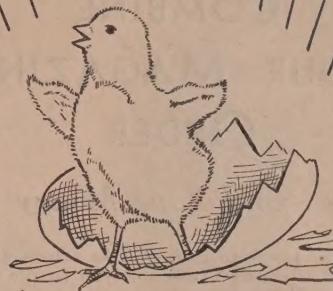
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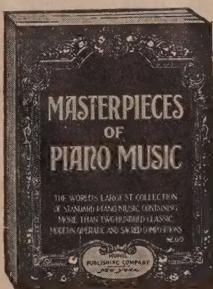
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NINTH	PRELUDE Organ: Chant sans Paroles Becker Piano: Angelic Harps Sartorio ANTHEMS (a) Fear not Ye, O Israel Roberts (b) Great Jehovah, King of Glory Lee OFFERTORY Give Me a Heart Risher POSTLUDE Organ: Alleluia Diggle Piano: Fanfare Militaire Kern	PRELUDE Organ: Evening Prelude Read Piano: An Old-Fashioned Garden Porter Steele ANTHEMS (a) How Beautiful upon the Mountain Wolcott (b) Guide Me, O Thou Great Jehovah Geibel OFFERTORY Only Waiting Williams POSTLUDE Organ: Vesper Recessional Schuler Piano: Elevation Floersheim
SIXTEENTH	PRELUDE Organ: Melody Crosse Piano: Andante Cantabile (Quartet Op. II) Tschaikowsky ANTHEMS (a) King of Kings Shelley (b) Jesus, the very Thought of Thee Roberts OFFERTORY He Showed Me the Way Forman POSTLUDE Organ: Grand Choeur in C Maitland Piano: Processional March Parker	PRELUDE Organ: Serenade Demarest Piano: Duet, Op. 38, No. 6 Mendelssohn ANTHEMS (a) Lead Me, O Lord Harris (b) O King of Saints Stults OFFERTORY Where Love is Wooler POSTLUDE Organ: Willows Diggle Piano: Faith Mendelssohn
TWENTY-THIRD	PRELUDE Organ: Prelude Vodorinski Piano: Prelude Vodorinski ANTHEMS (a) Lead On, O King Eternal Marzo (b) Let the Righteous be Glad Baines OFFERTORY Behold, the Master Passeth By Hammond POSTLUDE Organ: Entree du Cortège Barrell Piano: Walter's Prize Song Wagner-Schutt	PRELUDE Organ: Altar Flowers Lacey Piano: Consolation Mendelssohn ANTHEMS (a) O Light of Life Kountz (b) Lift up Your Heads Hopkins OFFERTORY Be Near Me, Father Felton POSTLUDE Organ: Meditation Berwald Piano: Souvenir of Antwerp Owen
THIRTEENTH	PRELUDE Organ: Adoration Rockwell Piano: Romancette Saar ANTHEMS (a) The Lord is My Shepherd deLeone (b) The Lord My Pastures shall Prepare Dale OFFERTORY The Shepherd Boy Marks (Organ solo) POSTLUDE Organ: Postlude Heller-Mansfield Piano: Romance Schuler	PRELUDE At Sundown Bennett (Violin, with organ or piano accept.) ANTHEMS (a) The Lord Taketh Joy Baines (b) Lord, We Come before Thee Now Hosmer OFFERTORY To a Wood Violet Felton (Violin, with organ or piano accept.) POSTLUDE Organ: A Song in the Night Sheppard Piano: On the Lake Williams

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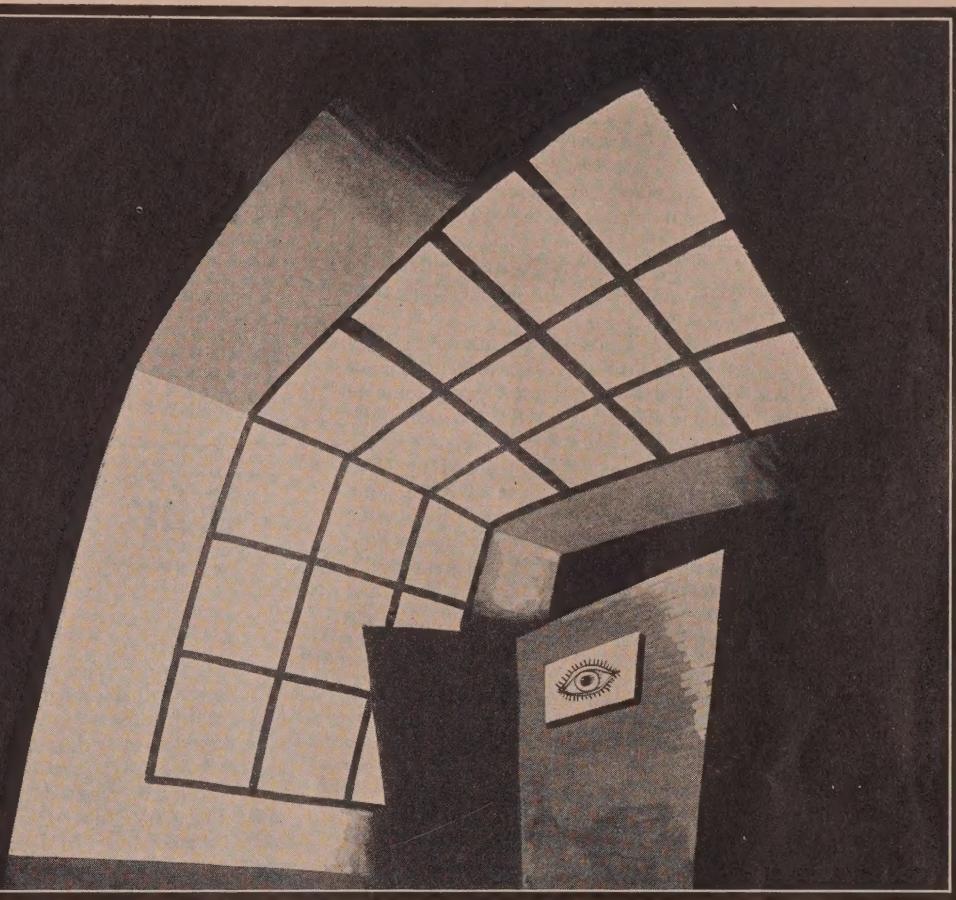
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A MIDSUMMER NIGHT SERENADE



SCENE IN THE DOCTOR'S STUDY, SECOND ACT OF "WOZZECK"

High Tide in Opera

WHEREVER great waters flow one may find, at the river's edge in towns, marks written upon stones telling when the tide was highest and how high it surged. In every artistic field there are similar marks, like those left by Pericles in Athens, Velásquez in Spain, Rembrandt in Holland, Dante in Italy, Shakespeare in England, Bach in Germany, Molière in France, Tolstoy in Russia.

In opera the tidal marks are most conspicuous. Starting with "Dafne" (1597) of Jacopo Peri, he of the abundant hair, we pass to the "Iphigénie en Tauride" (1779) of Gluck, the "Don Giovanni" (1788) of Mozart, "Der Freischütz" (1820) of Weber, the "Tristan und Isolde" (1865)—or, if you will, "Die Meistersinger" (1867)—of Wagner, the "Boris Godounov" (1874) of Moussorgsky, and on to the opera "Falstaff" (1893) of Verdi and to the "Pelléas et Mélisande" (1902) of Debussy, each representing in a sense a great progressive step in the art of combining the play with song.

Naturally there are scores of other master composers whose works parallel these compositions in excellence, but they are not significant as pioneers. Perhaps, though, we have done an injustice in not including in the foregoing list Rossini's "Barber of Seville" (1816), Bizet's "Carmen" (1875) or Puccini's "Gianni Schicchi" (1918). Yet most musical authorities would be content with our original eight high water marks.

More and more we are coming to the opinion that the French Debussy, in his one successful operatic piece, came nearest to the goal toward which the little group of Florentines strove in seeking to revive the ideals of a forgotten Greek drama. This does not take one whit from the glory of the other great masters. It merely states a process in the evolution of a remark-

able art. Wagner, for instance, in spite of his transcendent conceptions, bound himself more or less arbitrarily by his scheme of the *leitmotif*. Every character, thought or mood had to be tagged with the theme which, in Wagner's imagination, best expressed that particular concept. But there is in this the danger of dealing with an element of the artificial, the contrived rather than the natural; and only the supreme genius of Wagner has succeeded in making it really feasible.

In "Pelléas et Mélisande" we have a remarkable drama following classic lines with extraordinary skill. Maeterlinck might have been born in Greece in the time of Euripides, so amazingly and so powerfully has he told his story, reaching a high peak in the fourth act and then proceeding to a marvelous climax in the fifth, in a manner that would have thrilled even so great a genius as Shakespeare.

Debussy then took this play (not a libretto especially fashioned) and gave it a musical setting of such dream-like texture that the tonal background seems inseparable from the words. Nor can one play the music apart from the drama with anything like the satisfaction that one derives when they are both heard together. At the end of the performance one has a most satisfying feeling of having heard an exquisite yet forceful setting in which the attention is never diverted by formal melodies but in which there are interminable beautiful concords artistically mingled with discords after the manner in which human existence itself proceeds. The medieval period of the play, the fanciful nature of the story and the music itself seem normal and natural, never distorting the imagination. Small wonder that many of the greatest minds in music concede that this is perhaps the greatest work one may see in the opera.

In America the high tide of operatic achievement among native composers was attained, according to general opinion, by Deems Taylor in his "Peter Ibbetson" which has been this year produced so beautifully and so brilliantly at the Metropolitan. This extremely gifted composer, largely self-taught, has created an exceptionally fine score in wholesome modern style. Also he has employed for the dream sections of the story a most ingenious device, that of having the solo singers accompanied by an *a cappella* chorus off stage, which markedly heightens the effect. All honor to Deems Taylor, for he has brought great honor to American music!

The high tide of cacophony in opera was unquestionably reached in America on March 19th with the presentation of Alban Berg's "Wozzeck" at the Metropolitan Opera House in Philadelphia. This was made possible through the artistic munificence of Mrs. Mary Louise Curtis Bok, through the progressive Philadelphia Grand Opera Company, ably managed by William C. Hammer, through The Curtis Institute of Music and, finally, through the genius of the conductor, Leopold Stokowski, who, with his incomparable Philadelphia orchestra of one hundred and sixteen men, completed an ensemble which naturally commanded the attention of musicians everywhere. The house was sold out and over one thousand orders for tickets were returned. Musical celebrities from everywhere attended this extraordinary *première*.

"Wozzeck" was first given at the Staatsoper of Berlin, in December of 1925. The composer was born at Vienna, February 9th, 1885. At first he was largely self-taught but later came under the tutelage of Arnold Schönberg and soon became his leading disciple. The drama itself was written by a little known German poet, chemist, zoologist and mathematician, Georg Büchner (who was born at Darmstadt, October 13, 1813, and who died in Zürich at the age of twenty-three). The manuscript of the play was found and published in 1879. The tale is a sordid story of a poor German soldier who, suspecting his mistress, kills her and then drowns himself. It is told with great dramatic power and is almost prophetic in its technic. Obviously such a theme would be ridiculous if treated in old-fashioned operatic idioms.

One cannot drape or festoon an ash can with ribbons or flowers, without making it absurd. Here is a dramatist who has segregated a section of life almost devoid of beauty, joy or loveliness. It is degraded, base and squalid. The theme, save for a few moments, is hideously ugly. In supplying for it probably the ugliest music ever written, the composer has been artistically consistent. With an adequate orchestral technic and much ingenuity, the orchestra is made to bang and shriek in conjunction with the howling of the singers who, save for a few phrases, seem to be yelling their parts in words spoken rather than sung.

Small wonder that many of the auditors, untrained in music, made comments like "a gorgeous cat-fight," "musical vomit," "a carnival in a madhouse." Millions heard sections of the opera over the radio and were duly horrified. Some noted musical observers, after calm reflection, failed to find anything vitally new or different from that which the Schönberg School has made familiar.

Yet the work was strikingly interesting and far more formal than a cursory examination of the score had suggested. The three acts, with fifteen scenes, and the stage decorations, imaginative and significant, by Robert Edmund Jones (one of which is presented herewith), passed rapidly, and, thanks to the iron discipline of Leopold Stokowski who had required one hundred and sixteen rehearsals, the performance was flawless. At least it appeared to be flawless, but the flood of discords was so incessant that only one who had memorized the score could tell whether the intonation was false or true.

We cannot shut our ears to "Wozzeck" and what is to come, and the opera certainly lays the foundation for much

curious speculation. Nor can we agree that life as a whole is cheap, contemptible, infamous, hideous and utterly wretched. We find far more of beauty and loveliness in existence than we do of squalor and horror. Life is a gorgeously fascinating experience or a drab tragedy, much depending upon the angle from which we look at it. Therefore we shall persist in seeking our greatest operatic joys in Mozart, Wagner, Puccini, Moussorgsky, Verdi and Debussy.

THE DAILY NEED OF MUSIC

THE Boston Post has seen fit to place a musical motto at the head of its first page, thus indicating the relation of music to present day life.

Good music knows no class; it appeals to all of humanity.—Walter Damrosch.

The Boston Post

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THURSDAY MARCH 19 1931 **

Established 1811

HONOR TO AGE

HERE are certain life callings in which age is an asset far more valuable than youth. Experience, judgment, stability of life direction, mature conceptions of the decisions of others guided by ripened thinking—all these are the assets of age and are often the salvation of many a situation which otherwise might result disastrously. Youth, unwarmed by age, often has a naughty trick of getting into very costly scrapes, some irremediable. In Japan, and for that matter throughout the larger part of Europe also, age commands far more respect than in America. The older statesmen in Japan, and, in Europe, such leaders as Clemenceau and Hindenburg are those to whom the nations turn for important decisions. Great security is gained by this.

Age is a priceless asset for the teacher who has preserved an alert contact with the development of his art. Leschetizky, Auer and many others have been extraordinary teachers in their advanced years.

In England particularly audiences have a kind of reverence for their former concert artists, which is often very touching. W. Somerset Maughn, in his notable biographical novel, "Cakes and Ale," writes: "Reverence for old age is one of the most admirable traits of the human race and I think that it may safely be stated that in no other country than ours is this trait more marked. The awe and love with which other nations regard old age is platonic; but ours is practical. Who but the English would fill Covent Garden to listen to an aged prima donna without a voice?"

Many years ago in London we were the house guest of a prima donna now long since passed from the earthly proscenium. We heard her practicing some songs in preparation for an appearance at Queen's Hall. Indeed we accompanied her in some of them. Her voice was so far gone that it was little more than a bark and a wheeze. We dreaded going to the concert to witness the terrible fiasco. Fiasco? Nothing of the sort. She sang in public quite as terribly as she had sung in private, and the audience nearly wrecked the hall with its applause. Not that they did not know fine singing, for they were familiar with the best. But, here was dear old Mme. [unclear], who had been heard by everybody's mother, grandmother and great grandmother, God bless her; and here she was still bravely holding the trenches with fine spirit! What gentleman could fail to respond to such an appeal?

Silly sentiment? Nonsense! Just pure Anglo-Saxon loyalty to age. We trust that a few centuries of American civilization will not strain this gallant attitude from our blood.

Fame Overnight!

An Interview With the Operatic Sensation of the Year

LILY PONS

PRIMA DONNA COLORATURA SOPRANO OF THE METROPOLITAN OPERA COMPANY

Secured by R. H. Wollstein

twenty-six, Lily Pons rose to the star of first magnitude at the Metropolitan Opera Company. She is refreshed by her success. She is typical—French—slight, dark, youthful, chic, and extremely serious about her

In the following article she sets the details of her life and her ca-

Overnight! I wonder whether people realize just what that magic term means, whether the observer carries his thoughts into the years of toil, work, and effort, and perhaps back of that one glamorous night works the metamorphosis from to star. To be frank, I must believe one can come overnight; my own generous, and to me most surprising, at the Metropolitan Opera in New York proves it. But, upon closer analysis, only the bestowal of public acclaim comes from one day to the next, preparation for that one night which the "trick" is a matter of years. In this case, I may say that that one night preparation all my life.

Granting this, I consider myself fairly fortunate. For I have, through the gift of my own, been endowed with gifts. I am grateful for these and to develop them by tireless effort, the way to develop one's self artistically. "Overnight" is extremely glamorous and delightful; but it can be brought to its only by the hardest and most intensive work.

"Playing Theater"

MY life I have been both "music struck" and "stage struck," although I never had a singing lesson until years ago and then quite casually. As a child I "played theater" with my little dolls. Organizing dramas and taking them meant more to me than dolls. When I early showed a love for music and began studying the piano and the science of music along with it, I found an avenue of expression which made my life quite complete. I am thankful for that early training when, notwithstanding the possibility of a public career, the serious little music student I was pored over her theory and harmony, learning musical values for their sake. I do not think that too much can be laid on a thorough musical education for singers.

Studies progressed satisfactorily, and, at fourteen, I was entered as a piano student in the Paris Conservatoire. I hoped, these days, to make the piano my profession and worked hard with that goal in mind. I should admit, I daresay, that all the time I have been determined to "arrive," before I dared dream of the success I have been so kindly accorded me, I had my eyes on the topmost rung of the ladder getting there. I have had to sacrifice most of the fun of a young girl's life in ambition, but I love my work and music so dearly that I can scarcely call it a sacrifice.

While I was at the Conservatoire a

serious illness overtook me; and since I have always been small and slight of build, my family judged me frail as well—a great mistake!—and took me home, to drop work and to rest. It seemed as though my great ambitions were to come to nothing; but deep inside me I never gave up. As soon as I was able, I practiced again and revived my old love for theatricals. In all this time, I had never given singing a thought except to hum about the house as any person must who loves music.

When I was able to do things again, my love for the theater gained the ascendant, and I got a tiny place, to play tiny parts, in the company of the eminent Max Derly. There I first tasted the delights of contact with an audience. I never gave up my piano practicing, but felt that if there was a career ahead of me at all, it lay in the theater. Then I married.

My husband had not the slightest objection to a public career for me, provided I could make it a distinguished career! Since there was nothing the least distinguished in playing small bits in a theatrical company, I came home. So a second time I

contented myself with living happily at home, and singing and playing for my own amusement. My husband took pleasure in hearing me sing; he said I had a pretty voice, and asked me, at last, whether I shouldn't like to have singing lessons, just for the fun of it. I accepted his offer with joy. Anything pertaining to music and music study was the delight of my life. And then, along with my first singing lesson, there came a surprise.

The First Singing Lesson

MY MASTER heard me sing and asked me with whom I had last studied, complimenting me upon my method. My voice, he said, was well placed and my breathing quite correct. He seemed amazed when I told him I had never had a singing lesson, that I could boast my first vocal instruction only after he had taught me something.

"But you sing naturally," he exclaimed. "Bien sûr," I replied, "it is natural for me to sing. I always sing. Even when I do things about the house. I love it."

"But I do not speak of natural likes or dislikes," he cried. "I speak of a natural voice!"

From him and for the first time, I learned that my case was not typical of that of the ordinary singer. I learned the significance of technicalities like voice placement, range, diaphragm breathing and correct head tones, and discovered that, by the mysterious workings of a kind Fate, all these things had been given me without my having to struggle for them. To perfect them, to develop them, to maintain them—for that I work. But to acquire them in the first place needed no effort from me.

At the time of that memorable first singing lesson, I was twenty-one years old—five and a half years ago. I thought that was by no means a late age to begin singing. Girls I knew had commenced their vocal studies at seventeen and eighteen. But they, I told myself, had Voices; they were headed for Careers; for them it was different. For me, a year or two more or less could be of no moment. I was singing only because I loved it and because my husband enjoyed hearing me.

Because of these unconscious gifts, though, I found myself as advanced after half a dozen lessons as the girls who had been studying for years. That was gratifying. Having got that far, I worked harder than ever. Then, when my master had gradually tested out the full extent of my range, he grew thoughtful.

The Highest Note

I SING high F-sharp with ease. My highest tone is the A-flat above it. As there is no music written to that, though, I have no occasion to use it. Massenet wrote the highest note ever known to be sung, in a cadenza for Sibyl Sanderson; it is high G*, I believe. But even if I do not sing my half of a tone above that, it is of the greatest use to me in developing notes below. Working down, mentally, from that high A-flat, I produce high F-sharp and high G with the ease of attack, the roundness and resonance of high C. Today I sing "Lucia" in its original key of F-sharp—a full tone higher than the E which is the highest it has ever been sung before. I do not mind speaking of this, because it is all perfectly natural for me. I did not know my range was unusual until my master told me so, and then, as I say, he became thoughtful.

"You should pursue your studies seriously," he said. "There is a career before you."

Naturally I was enchanted and hastened to discuss it with my husband. He made me the same terms as before. If I wished a career, very good; but he would permit only a career of distinction—nothing second-rate or half-way.

If I had worked diligently before, I may say I slaved now. Work, development and a glimpse of the goal ahead filled every moment of my life. No balls, no late parties, no noisy fun, no frolics which would tax the



LILY PONS

*Ellen Beach Yaw sang the E above this G, or a tenth above high C.—Ed.

strength or interfere with a strict regularity of life. *Never* a cocktail nor a cigarette. I strained every fibre to prove myself. I practiced all my master gave me and, when I felt that my voice needed especial building up, I invented vocal exercises of my own. In time, I went to Italy, to work at the great art of *bel canto*. I left the piano, except to accompany myself, and turned to the vocal library, arriving, at last, at the study of rôles. My preparation, intensive as it was, lasted only three years. When I was twenty-four, I made my operatic debut at Mulhausen with a success which encouraged me and which won my husband's consent to my making music my career.

A curious circumstance of my preliminary work is that I never worked at my medium register. I centered all my attention on developing my upper range (I shall talk of exercises and methods later) and found that the middle voice developed along with it. When my pure coloratura was in presentable form, I had a nicely developed medium range ready for me to work with.

Early Operatic Experience

I HAVE never shared in the routine of small opera-company work for which European training is famous. I have never been a member of any company before coming to the Metropolitan. My operatic experience has been confined to one, three, five performances at Mulhausen, Marseilles, Liège, Milan and other cities of France and Italy, which have fine companies and charming tradition. I have never sung in Paris. My first company membership is with the greatest company of all! I had gratifying successes during my three years of operatic work in Europe, but, when the call came to go to the Metropolitan, I was dazzled! Of course that had been my dream, but when it came at last—it seemed too magical to be real. First and foremost, though, it meant work again. I immediately gave up all my summer's engagements and declined offers to sing in Chile, in Spain, and in Germany, in order to retire once more to Italy and begin anew the routine of intensive work and study. All the rôles which I had been singing in French had to be worked over in Italian, with the precision and care of new parts. And of course my work in exercises, vocalises, and stage *tournure* went on. And then came the night when I appeared at the Metropolitan and tasted the glad experience of a fame which was kindly awarded overnight but which had been in preparation since the days of the serious little harmony student who played at theatricals instead of dolls.

Methods of Practice

THE EXERCISES I use are calculated to meet my own needs. I doubt that they represent any "school" of singing. Many of them I have conceived myself; many I have arrived at by the method of trial and discard. I firmly believe that each singer's studies should be adapted to suit his individual needs, regardless of whether or not they represent a system or a school which can be applied to the instruction of other students. Thus it is perfectly possible that the work which is best for my requirements might not be so well suited to another voice. It is well to discuss these individual technicalities with a reliable teacher. I am certain, though, that my methods cannot possibly harm anyone. I am glad to outline them for the readers of THE ETUDE.

I practice only for short periods at a time. Too much use at any one time tends to rob the coloratura voice of much of its freshness. My day's practice is made up of four or five periods from fifteen to twenty minutes each. I practice directly after I rise, again around eleven, again around one, and then perhaps once or twice more during the afternoon. This method breaks into my day, of course, but I prefer to follow the system which is best for my voice.

I sing all my exercises *mezza voce*; never do I practice them in full voice. Again, the nature of the coloratura soprano is such that a constant and prolonged giving forth of too much voice robs it of its color and luster. My operatic rôles are the only work which I sing in full voice.

Before going into detail as to my methods of procedure, let me say that the singer's chief work is not done with the throat at all, but with the brains! I can get along with fewer hours of practice, perhaps, because I study and challenge every tone. Each note I produce is mentally fully composed and constructed before I draw breath for it. Hours upon hours of throat work are unavailing unless the wits are alert and challenging to everything that goes on. The singer must also have a quick, exact ear. It is only after the brain and the ear have paved the way for the notes which are to come that throat work can do any good.

Self-Directed Study

PRACTICE without notes. There are no set exercises which I follow. I work at what I happen to need. Often enough I invent vocalises of my own, based on the intricacies of some cadenza, or simply following scales and standard exercises, but stressing something which is of especial use to me. I am always careful to watch for any point in my voice or technic which seems to need attention. I find, for my own needs, that this method is more intelligent

gent and is productive of better results than singing the same set exercises every day.

Every morning at nine I begin the day with perhaps five or ten minutes of scale work. I begin all my exercises on the G above middle C—I never go below that—and work my way up to my full range, singing first five notes and then octaves. I sing all my scales on the single syllable *non*.^{*} This nasal syllable pushes the voice forward and "arches" it into a fine roundness, which is neither nasal nor harsh. This scale work warms the voice for the exercises which follow.

I sing all my other exercises and vocalises on the one syllable of short *o*.^{**} I do not use *a* (*ah*) and I expressly avoid *e* (*ee*) in practicing. The *ee* sounds have the tendency to throw the voice back. I enunciate them clearly, of course, in all passages where they occur in the text, but, for the voice building exercises, I prefer to use only those sounds which give the best tone production.

Next come scales sung first in sharp *staccato* and, directly after, in a smooth, round *legato*. And then the trills. I begin with the simplest trill, progressing from one note to the next, working my way to clear trills of the interval of a third and even of a fourth, always carefully maintaining the pure trill character. This is excellent for the perfection of coloratura color and technic. Since this exercise requires a high, round, well-placed tone, I know that when the multiple trills go well, all is well with my voice.

Another excellent exercise is to attack a high note easily, without a suspicion of forcing, and to hold it through all degrees of volume, beginning with a *pianissimo*, swelling to a *forte*, and shading down again to a *pianissimo*, all with relaxation.

A Test for Correct Placement

I SING many scales and vocalises with closed lips, or humming. This exercise is very helpful to me. Still, I counsel students to consult their masters before adopting it. It is one of the exercises I invented myself. It is calculated to bring the voice forward to a fine head tone, of full nasal resonance. But such a tone will result only if the voice is well placed. If there are any defects in voice placement, this exercise may tend to throw the voice back and cause harm. I use it as a check-up on myself. I hum a scale and suddenly, while I am singing, I close my nasal chambers by pinching my nostrils shut. If the tone stops short the moment the nos-

*Madame Pons pronounces this exactly like the French word for *no*. The final *o* and *n* form a nasal sound, produced so that the lips and organs of speech are slightly apart when the sound is done. Its phonetic representation is *no*.

**Short *o*, as the *o* (without *r*) in *orphan*; also *o* in the French word *horrible*.

trils are closed, it is a proper head tone; release my fingers and the hummed tone continues; I pinch them together again and the tone stops. If the tone were to continue when I closed my nostrils, it would mean that it was not being produced in the head. And a throat tone is not desired for the coloratura. *Never* do I press upon the diaphragm for the (mistaken) purpose of giving a tone force. This is a grave error; instead of making the tone more powerful, such forcing robs it of both color and volume. In the coloratura soprano of all voices, freshness, luster, and nuance of light and color are essential.

So much for actual exercises. I *vocalises* and proceed to the songs or arias or rôles on which I am at work. My day comes to me and I rehearse every day, some days more than once! In preparation for my Metropolitan performances, I rehearse as much as three times a day.

Rehearsal Routine

REHEARSALS in full voice, with stage business, are invaluable, because the opera means more than singing alone. An intelligent operatic performance requires the most diversified preparation. Taking advantage of the vocal equipment quite for granted, the stage business which needs as much care as in any dramatic rôle without singing. There are the languages. Then the characterization of the part to be entered. There is the historical or mythical accuracy of the time and place in which the rôle is set. A singer who will give her best to her public cannot afford to be haphazard in any of these. She must play her part, feel it, understand it, live it, and infuse into her audience the very atmosphere surrounding the person she portrays—all in addition to the singing itself.

Personally, I take great pleasure in studying the history and manners of various epochs which form the background of my rôles. A knowledge of the history of the times helps one to feel and to portray the rôle with greater sympathy and intelligence. And accuracy in costuming is an important factor in creating atmosphere. I take the greatest delight in my wardrobe and design all my costumes myself. Often it requires months of research among old plates and volumes to assemble the correct details for the gowns and accessories of a part. But the work is extremely interesting, and it is my pride to say that, when I appear before my public, I am able to give it an authentic picture of *Cherubino*, *Gilda*, *Lucia* and *Lakmé* loco. Pleasant as these tasks are, they are the less tasks, and demand a great expenditure of time, thought and energy. They too, help form the necessary, if invisible, background of "fame overnight."

Music of the Months

By ALETHA M. BONNER

JUNE

PROGRAM FOR JUNE

1. Piano, Four Hands
Flower Melody (2).....Mari Paldi
2. Choruses
a-Laughing Roses
(Men's Voices).....James Francis Cooke
- b-Mary Had A Little Bee
(Humorous).....J. M. Blod
- c-Leafy June Is Here
(Women's Voices).....E. S. Hosmer
3. Reading: A Day In June from The Prelude to Part I of "The Vision of Sir Launfal"—Lines 33-56.
Lowell

4. Piano (1st and 2nd Grades)
a-Any June Day, From "Days and Holidays".....Mary G. C.
- b-June Magic.....Mrs. E. L. Ash
- c-June Time.....Walter F.
5. Piano, Four Hands
Dance of the June Bugs (2).....George L. Spaulding
6. Piano. (3rd, 4th and 5th Grades)
a-June Dawn.....Mary H. Brundage
- b-Morn in June.....E. S. P.
- c-June Twilight.....Robert R. Bennett
- d-Night In June.....Gilbert R. C.
- e-Song of June (5).....F. R. W.
- f-Valse Nuptiale (5).....Eduard Poel

(Continued on page 450)

Historic Foreword: In the old Latin calendar June was the fourth month. It was named for Juno, the great Queen of the gods and the patroness of marriage. From early Roman days the month was considered particularly propitious for the tying of marital knots, a superstition that has remained in force to the present time.

In the year of Romulus thirty days made up the month. Later it lost four of these, then regained three, and, when Cæsar began his calendar reform, an extra day was added, thus bringing it back to its former quota. The summer solstice occurs in June.

A time for brides and rose-buds, it is

also a season in which birds and bees are in their happiest mood. June bugs, too—those large brown beetles, members of a distinguished family and related to the "sacred scarabs" of ancient Egypt—wheel their clumsy flight into lighted rooms to bump in frolicsome *tempo* against the ceiling. And when radiant butterflies flutter from flower to flower with joyous animation—ah! how timely are James Russell Lowell's words:

*What is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays!*



ARNOLD SCHÖNBERG
From a German Caricature

NICHOLAS SLONIMSKY, a Russian educated in Paris, has for years been affiliated with Serge Koussevitzky, Conductor of the Boston Symphony

Music is art and uplifting, is ever new and therefore ever changing. men creative this must be so, and must create or die. So we, if we wish abreast of the times, must become acquainted with the best of the latest, agreeing with that latest or not, whether we like it or not can not even be considered. We must learn modern music about and hear it, to qualify as judges.

Three principal chords of any key, formed on the first (I), fourth (IV) and (V) of the scale—in the key of e, g, IV, f, a, c, and V, g, b, d—were exclusively until someone tiring of the less added another third to the V, the V in C, for instance, g, b, d, f. Verdi was the inventor, musical history us, and it is also says he turned classical world upside down when he

the minor triads began to appear, chords on the second (ii), third (iii) and (vi) degrees of the scale, and diminished triad on the seventh degree, now there was a chord to be found in every tone of the scale. Alternations of same into vogue, and, when Wagner made a half step to the plain I chord, making c, e, g# (how could anyone # in the key of C, which had no sharps?), violent hissing greeted ovation. But by so doing, he made boldness of the ride of Brünnhilde and sides through the air in the opera "Walküre" so realistically thrilling bearers accustomed themselves to

the dissonance and not only stood it but learned to like the combination.

Another third began to be added to all of the triads (a triad is a chord of three tones arranged in thirds), making seventh chords, and then the ninths appeared; some also used eleventh and thirteenth chords. The works of Debussy and Ravel are full of seventh chords and Cyril Scott used many of the ninths. That was one reason why their music was not understood at first. Now it has a quite every-day air, because our ears are attuned.

Stacking the Chords

IT SEEMED as though the end had been reached in the way of finding and building tone-groupings; but art can never stand still and is always seeking fresh means of expression. When folk could not think how to build anew, they began to put one chord on top of the other. And so we find super-imposed chords. Milhaud, a modern French writer, in his Brazilian dances uses this effect. And then something else manifested itself, the superimposing not only of chords but of keys—imagine it!—one upon the other.

It had always been considered the correct thing musically to play in one key at a time, modulating, of course, to others for the sake of variety; but lo! here we have two keys used simultaneously, and the trick is called bi-tonality, or "two keys." C and F# major, or any keys this same distance apart, seem to be the most euphonious ones to use together and form the favorite combination. As a consequence, in modern music it is quite usual to have one hand playing in one key and the other in another, the two keys being often unrelated.

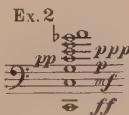
Sometimes black notes will be used in the left hand and white in the right and

vice versa. This is found in music by Stravinsky, Ravel and Roussel.

Putting several keys together or superimposing one upon the other was tried, and polytonality, several or many keys used at the same time, resulted. In bi-tonality and polytonality there is always the feeling of a definite tonic or tonal center that can be felt and heard, but in another way of writing, called atonality—or no key at all—no feeling of any definite center can be felt. This system takes the higher harmonics as a basis. A Russian, Scriabin, began writing in this manner, his *Désir, Opus 57*, being an example. He came forward with a new chord:



and wrote music based upon it, which sounded very strange because our ears were not at all used to the harmony; but now his compositions are considered very lovely indeed. The reason we could not hear them with understanding or liking at first was because we were accustomed to chords built on the first overtones.



That is, when low C is sounded other tones are thrown off from it, since each tone is compound and other tones—many, in fact, called harmonics—are sympathetically attached to it.



IGOR STRAVINSKY
From a French Caricature

Music has until quite recently used the first five of these: c, g, c, e, g. If you play these familiar sounds, then the Scriabin chord by contrast, you will hear the difference in the making of music now and formerly.

Composition has been based on these first few harmonics, but ultra-modernists use the rest of them shown in the example and even those following, for there are others not given here. Composers are abandoning the first five harmonics to take up what are called the higher ones and building new chords in this way. Those writing in the atonal manner use the twelve semi-tones in the octave, c, c#, d, d#, e, f, f#, g, g#, a, b, b#, as of equal importance, and in consequence their music has no feeling of key or tonal center. It may be called a very democratic way of conceiving music, as there is no dominant (*dominus*, or master) but all are equal. The Austrian composer, Schönberg, and his followers are atonalists whose music is very difficult to hear, impossible for the majority and almost so for nearly every one.

The greatest Russian musician of today, although he lives outside of his own country and in Paris, is Igor Stravinsky. He studied with Rimsky-Korsakov and imitated his style for a while, as is shown in his earlier works. His first symphony was not discordant and "Fire Bird" is reminiscent of his teacher's "Coq d'Or," but later works disclose polytonality, and this is his style rather than atonality. Prokofiev is another Russian writing in the polytonal style. Two compositions of his, which are used a good deal by teachers are *Gavotte* and *March*. His follower, Dukelsky, writes in the same straightforward style, using C major very often and avoiding 3/4 time.



FREDERICK DELIUS



MANUEL DE FALLA



JOHN ALDEN CARPENTER



MAURICE RAVEL

Characteristics of "The Six"

THE MODERN French group, called "The Six," including Milhaud, born in (1892), Honegger (1892), Durey (1883), Auric, Poulen, both in (1899), and Germaine Taillefert (1892) are modernists using super-imposed chords and keys. Alexander Tansman belongs to a group of migratory composers born in Poland, but living in Paris, thus imitating their earlier compatriot, Chopin. Tansman met Ravel in Paris and has been influenced by him and also by Stravinsky's barbaric rhythms. He uses a wealth of Polish folklore, and the chord pervading his works is bi-tonal, two keys used at the same time. Another Polish representative is Karol Szymanowski, born in 1882.

"Distant Harmonies"

IN GERMANY, men are scientific even in art. They have tried to plan a scheme to include every art and make it all-embracing. Atonality is the distinguishing feature of the modern German School and they are strongly addicted to it. Arnold Schönberg, Austro-German, born in 1874 and the leader, reduces music to a sort of higher mathematics and says dissonances are but distant harmonies. His text-book is used in Austrian and German conservatories. He is a very talented man, a great thinker, a poet, orator, scientist, lover of arts and a painter. Another saying of his is that "distance is reflected in the higher harmonies." Ernst Krenek (1900), of Slavonic origin and a follower of this strange modern, has composed the new opera "Jonny Spielt Auf."

Anton von Webern (1883) is a Pupil of Schönberg and even more extreme than his master. Schönberg's art is somber, but in direct contrast to him and of the German school is Paul Hindemith (1895), a healthy, prolific composer, cheerful in temperament, very modern, of course, and also, probably, the best contrapuntist we have. Alban Berg (1885) wrote the opera "Wozzeck," which was the first atonal opera. Ernst Toch (1887), another modern German, has written "Juggler" for piano solo, which is used a good deal, and a piano concerto, among other things.

Of the Hungarian school, Béla Bartók

(1881) seems the most prominent. The name of the town in which he first saw the light is Nagyszentmiklós, a very interesting combination of letters. He uses Hungarian melodies a great deal, as does his compatriot, Zoltán Kodály (1882), who has done much for folk-song. Sorabji (1895), a pupil of both Bartók and Kodály, and Weiss haus, now living in New York, are other modern representatives.

Of the Balkan countries, Bulgaria and Roumania, Pancho Vladigerov (1897) represents the former and Filip Lažar (1895), now, however, living in Paris, the latter.

Italian Tendencies

IN ITALY, Ottorino Respighi (1879) is working. He cannot be considered ultra-modern, as his idiom is not of that school, but rather in the vein of Strauss. In orchestration, he was a pupil of Rimsky-Korsakov and is best known by his orchestral pieces, "The Pines of Rome," "The Fountains" and arrangements of old music. Alfredo Casella (1883), on the other hand, is very modern and has composed a great deal for orchestra. He is very much of a scholar, writes for magazines, has edited the Beethoven Sonatas and recently finished a book on the evolution of music as seen through the development of the cadence. Vittorio Rieti (1898), a pupil of Casella, writes ballets and compositions for orchestra. Malipiero, another Italian modernist, has done much research work editing Monteverdi's early operas.

British composers are characterized by two qualities, seriousness and humor. Shakespeare's works express both, but in British music this combination is rare. Of course, the dean of English creators is Sir Edward Elgar (1857). Dame Ethel Smyth, born the same year, is a picturesquely personified and famous suffragette. But these are not modern; neither are Gustav Holst (1874), nor Vaughan Williams (1872) very modern. Their music has touches, but the main idiom appears old and they belong to the romantic school.

Frederick Delius (1863), although quite cosmopolitan, is classed as an Englishman. He is now blind, as were Bach and Handel, but is still working indefatigably. "On Hearing the First Cuckoo in Spring," for

orchestra, has become very much liked, as have other works, "A Village Romeo and Juliet," "A Summer's Night on the River," "Brigg Fair" and so forth. His style is indefinite, vague, mystical, but not strictly modern. He, like other diatonic composers, uses parallel progressions, but they have a strong movement toward the tonic or tonal center. Of course, there are many dissonances *en route*, but they are swept in, as it were, by the general movement. Joseph Holbrooke (1878) belongs to the romantic school. John Ireland (1879) and Frank Bridge (also 1879) use modern idiom, but carefully. Arnold Bax (1883) is decidedly modern and uses daring combinations; so also Arthur Bliss (1891) whose "Col- or Symphony" has been heard here.

Blending the Grave and Gay

EUGÈNE GOOSSENS (1893) combines the two British characteristics, seriousness and humor. His "Dance Memories" for piano has the right hand part in A and the left in A flat. He uses polytonal and bi-tonal designs. "Hurdy-Gurdy" for piano by Goossens is much liked. For some years, he has been living in our country.

William Walton, born in 1902, and Constant Lambert, in 1905, are both very modern, as is Robin Milford, 1903.

Two great British humorists are Peter Walleck, lately deceased, and Lord Berners who writes under the name of Gerald Hugh Tyrwhitt. London, always cosmopolitan, has many musicians of foreign birth living there, among whom is Bernard van Dieren (1884), a Dutchman, and apparently successor to Max Reger.

Manuel de Falla is Spain's most brilliant contribution to modern music.

In our own country among the composers of foreign birth living here are Edgar Varèse (1885), born in France, Leo Ornstein (1895), born in Russia, Carlos Salzedo (1885), born in France near the Spanish border, and Ernest Bloch (1880), very, very much greater than the three preceding, born in Switzerland and now again living there after many years spent in America. Lazare Saminsky (1883) and Joseph Achron (1884) were born in Russia, but now belong to the Russian-Hebrew colony of composers living in New York. Achron's "Hebrew Melody" for violin is very well-

known and is played by Jascha He

The Latin-American composers now in Paris are Hector Villa-Lobos (1887), a Brazilian, and Alejandro García Cat (1908), born in Cuba. Their rhythms complex but very interesting.

Jazz Rhythms

IN THE American school, we shall place George Gershwin (1898) has arrived by way of the tin-piano route but brings along his jazz rhythm and a rejuvenating spirit. What will be derived from these remains to be seen. His music is a mixture of reminiscences of Liszt and Chopin and rhythms of the cal comedy sort.

Aaron Copland (1900) is a modern from Brooklyn, New York, and has studied with Nadia Boulanger in Paris. Of the older composers, John Alden Carpenter of Chicago and Edward Burlingame of Harvard are the most modern. William Piston (1896), another Harvard instructor, is very modern. Charles Ives, of Redding, Connecticut, and Carl Ruggles, ofmont, are writing impressively, the last in atonal style. Henry Cowell, of San Francisco, uses a rather iconoclastic technique, playing his compositions with fistfuls of forearm to get what he calls "tone-clash effects," but he seems to have some philosophical ideas as to modern musical expression.

So, before condemning new music in ultra-modern lines, let us try to see what it is all about, as many of the artist-writers are experimenting seriously and some, doubtlessly, inspirationally. The judgment with which we criticize should also be sincere, but not that alone. It must be directed to the standards and technique of the way music is written today. We need no further; time will strike the justance.

SELF-TEST QUESTIONS ON
MR. SLONIMSKY'S ARTICLE

1. What is bi-tonality?
2. What was Scriabin's "new chord"?
3. Whose style did Stravinsky imitate first?
4. What is Schönberg's definition of harmonic?
5. Characterize modern British music.

Musical Jargon of the Radio Clarified

A Popular Interpretation of Musical Terms Heard Daily Over the Radio

Part XII

Fling: A lively dance indigenous to the Highlands of Scotland, with the music usually in quadruple measure, somewhat like the reel.

* * * *

Folk-Song (folk-tune): A song or tune which has sprung involuntarily from the lives of a people, usually of the humbler walks of life. It has come into existence without formal composition, and so is without known authorship. Folk tunes are often gems of melody. Thus the air of *Home, Sweet Home* originated in Sicily; *Santa Lucia* is typical of Italy; and as two that have had a late vogue there are *The Volga Boatman* from Russia and the *Londonderry Air* from Ireland.

The songs of Steven C. Foster are mentioned sometimes as folk-songs, because they are so redolent of the sincerity, simplicity and directness so characteristic of folk-music. However, as they are of known personal authorship, they may not properly be classed among folk-music.

* * * *

Forlana (Italian, *for-lah-nah*; spelled also *furlana* and *furlano*): A lively

Italian dance in sextuple measure, a favorite with the Venetian gondoliers.

* * * *

Form: A term used to identify the peculiar and aggregate relationship of those musical features, such as pitch, accent, rhythm, melody and polyphony, which in their union create a characteristic whole, as in the waltz, the march, the sonata or the symphony.

* * * *

Fox-trot: A strongly rhythmical modern dance in which melody is quite subordinate to the accentual elements. The music is usually written in four-four measure, which is played *alla breve*, that is, with but two beats in the measure.

* * * *

Frühlingslied (German, free-ling-lead): A spring song. Its chief characteristics are freshness and clarity in melody, harmony and rhythm. No other composition combines all these in such seemingly perfect balance as the deathless *Spring Song* of Mendelssohn.

Fugue: A name derived from the Italian *fuga*, a "flight," and probably suggested by the nature in which the subjects (musical themes) of the composition seemingly chase or "fly after" each other. It is written in the strictest of all musical forms.

A subject is introduced by one part only to be repeated and imitated by other voices, while a second subject often enters and is similarly treated, and all this according to fixed laws.

The well developed fugue will consist of at least three divisions:

1. The Exposition: In which the subject is announced at least once by each part. Here follow the opening measures of the first fugue, in four voices, from Bach's *The Well-Tempered Clavichord*. Notice how, with slight variation, the alto, soprano, tenor and bass successively give out the theme.



II. The Middle Group: In which themes reappear in keys related to the first used. If the key of the fugue is major, related minor keys will be often used in this group, and vice versa. The style is here more free, with probably a fresh countersubject, with episodes developed, with inversions of the subject with new harmonic, rhythmic or melodic devices and with auguries of the stretto.

(Continued on page 443)

Physical Revitalization for Musicians

New Scientific Health and Diet Discoveries Which Are Startling the World

By JAY MEDIA

ENERGY! That is the currency which all must spend to achieve success.

In the case of the musician the it of energy—nervous, mental and muscular—put forth is far greater than the realizes. The advanced pianist practicing the piano expends far more vital energy, according to the statements of cognitive psychologists, than does the average blacksmith working for the same

addition to the incessant grindstone keeping a technique in the sharpest edge condition, ready for immediate use. The musician is obliged to make inevitable contacts with all sorts and conditions of people, many of them highly nervous, giddy and cranky. He has responsibility for the success of his pupils, his orchestra, his chorus and a thousand and one that "take it out of him." He is obliged to be vital and magnetic and to have a prosperity smile most of the time. Must accustom himself to late hours of long journeys on railroad cars. He be punctual, and most of all he must after his business so that he may be an adequate income.

Tainly no one needs consider his health vitality more than the musician, because without it he is doomed to certain death. There are a few fundamental principles we may put down at the start. These are:

- I. The right food and drink.
- II. The right amount of rest.
- III. The right amount of exercise.
- IV. The right amount of sunlight.
- V. The right amount of fresh air.
- VI. The right amount of bathing.
- VII. The right mental condition.

These are almost equally important, as neglect of any one may invite disaster. Consider them in reverse order.

Mental Condition

OM HIPPOCRATES to the present time, health scientists never have lost of the fact that the mind has a very influence over the body and is responsible for many pathological conditions (states of disease). Dr. Logan Glendenning, in his book, "The Human Body," quotes experienced physician as saying that 90 per cent of the patients he saw had organic disease but were sick in their souls—their souls, their lives, were warped. Physicians of standing state that fifty per cent of diseases are imaginary, forty per cent are real but depend upon the mind for their recovery, while ten per cent are those which call for medication or surgery. So much for the doctors. We are convinced from our observation of the excited lives of musicians that many their troubles are carefully cultivated by the mind. Every physician knows, however, that many very real pathological conditions are produced by worry, unnatural excitement and fear. Some serious intestinal troubles, which people take pills by the pound, nothing more than a failure of the mind to act because the mind is continually in a state of commotion that the entire nervous system is deranged. In such a system there is only one cure that is to discipline the mind as befitting a naughty child and to "make it better." Think constructive, optimistic,

This article is quite as important for Merchants, Bankers, Blacksmiths, or anyone else, as it is for musicians. The Editors have met people who have claimed that they have been cured of Arthritis, Asthma, Sinus Troubles, Stomach Ulcers, Chronic Headaches, and a long list of other ailments, by following these ideas. One man even states that his hair, which was white, has grown perceptibly darker. The article, however, is presented with no claims other than that it does lead to a better understanding of how to live a more normal life. Read it straight to the end; you will find every word important.

hopeful, cheerful, enthusiastic, radiant thoughts, and banish morbid, selfish, greedy, angry, rageful, suspicious states of mind. This may mean an entire remaking of your character. What of it? If you want to acquire perfect health, you will have to rid yourself of the old millstones. How can you do it? The particular method must be of your own choice, whether it be cheerful, confident, broadminded friends in human form or book form, a religion that brings proper conceptions of things, or the intricacies of the Freudian School. Couéism, the butt of the cartoonists, liberated thousands from the thrall of bad thinking and its train of unhappiness, disease and failure.

The thing is that you must choose your own method as you would choose a new suit when you have become disgusted with the old. One of the worst forms of worrying, however, is to become superstitious and over-conscious about any imagined prohibitions. Do not worry about yourself or your body. Do not be alarmed by any old woman's tales about what might happen to you. Follow Socrates' advice and "know thyself." Give the Almighty and Nature a chance.

The Right Amount of Bathing

THIS CAPTION suggests the story of the little boy who was asked if he had ever had enough pie and replied: "There ain't been that much." The right amount of bathing depends upon the individual. Enough to keep the skin in fine, healthy condition implies in many cases far more bathing than mere ordinary cleanliness would require. Some skins, however, are very different from others. Most ladies and gentlemen in these days are in a state of genuine distress unless they bathe daily. Very cold baths are unquestionably too severe for some and in many cases should not be taken without the previous examination of the heart by a competent

EDITOR'S NOTE

The author of this article, an experienced musician, reports that he reduced his weight by thirty-five pounds, to normal, increased immensely in vitality, and was cured of a persistent ailment, pronounced "chronic" by physicians, by means of the method described.

Scientific research has in recent years revealed many facts of a very startling nature relating to health and the preservation of life, which the author of the following article has endeavored to put forth in easily understandable fashion, particularly in their relation to the complex and strenuous lives of all who are actively engaged in music. The trend of the medical profession, away from drugs toward the natural curative powers of nature, as well as the recognition of the importance of mind over matter in a vast number of cases, has already resulted in a small revolution of methods. Scientific men are naturally and properly conservative, and the world waits upon laboratory demonstrations and clinical investigations which in recent years have indicated more and more that Mother Nature knows what she is about and that there are higher powers than those of mere man, no matter how smart he may think he is. Try Nature; for Nature is kind.

but also in foods that have been exposed to the sun or to the mercury lamp.

The writer, who has been a practical musician all his life, has tested the sun-bath treatment for three years and cannot find sufficient words to express the marvelous benefits he has received from it. Go about it slowly and carefully, getting the tan a little at a time, depending upon the tenderness of the skin, and by the time you are coffee color you will be amazed by your increased vigor.

In Northern climes, especially in cities, one gets a mere fraction of sunlight during the winter months, far less than the system requires. This and some other factors such as improper foods (discussed later) and the lack of fresh air cause the colds and lung troubles which prove so expensive to the teacher. To overcome this there are now upon the market many forms of lights designed to reproduce the effects of the sun's rays, notably those of the mercury and of the arc type. Ask your physician about these. In many cases they are used with sensational success. Also, a new process has been devised and is manufactured under patents by the General Food Company, by means of which foods are subjected to light treatment and are fixed with a Vitamin D content. This is a subject about which every intelligent music teacher should have an adequate knowledge.

The Right Amount of Air

HERE IS NO NEED of talking upon this subject to vocalists and vocal teachers. They have been the great disciples of air for years, and it frequently happens that physicians send their patients to voice teachers to learn how to breathe. Many people are inclined to look upon air merely as a source of supply of oxygen and forget all about the fact that the lungs are among the most important eliminative organs of the body. The death-dealing poison that is exhaled from the lungs is the body's way of getting rid of one of the products of human combustion. Get all the fresh air you possibly can all the time, but do not exhaust yourself with too violent breathing or you may develop emphysema. If you don't know what that is, look it up in the dictionary.

A whole section might be written upon elimination. The best advice is to avoid laxatives and cathartics by bringing your body back to normal through means of right living, which implies right exercises, right foods and (until they can be discontinued) the use of enemas, Psylla seeds, mineral oil, or other non-irritating laxatives. Don't neglect, however, the important incessant elimination that comes through the lungs and deep breathing.

The Right Amount of Rest

THOUSANDS of musicians are miserably underslept. The comparatively small number whose occupations keep them working far into the night are not so much affected as those whose ambitions prolong their studies. These "burning the candle at both ends" folk cannot escape the penalty of nature. It comes inevitably and may take many different forms, ranging from broken-down nerves to insanity.

One of the best investments the musician can make is that of securing a reasonably quiet place in which to sleep and with it a

fine modern mattress. The better the mattress, the better the sleep. Sleeping conditions have been wonderfully improved during the past few years and the rest that we get is far more restorative.

The amount of rest required depends upon the individual. It also depends upon the amount of toxins that individual is obliged to fight. Much fatigue is not natural but the result of the struggle of the body to rid itself of poisons. The best way to determine how much rest you need must be decided by yourself. Eight hours of troubled sleep are not worth one half hour of real sleep. The eight hour rule, however, hits most adults. Because Mr. Edison is reported to get along with only four hours a day is no reason why you should seek to satisfy yourself with a similar amount. You may need three times or even four times as much. If you wake up in the morning teeming with vigor and energy, as soon as you "get going," you have had enough rest. If you do not, you may be assured that either your sleep has been inadequate or you are a poison factory unawares.

The way to get rid of poisons is to cease manufacturing them by ridding yourself of focal infections, if they exist, by selecting the right foods and eating them in the right combinations, which we shall discuss later, by abundant breathing, not once or twice a day but hourly, by watching your intestinal tract and keeping it clean, or washing it if it is not clean, and by adequate exercise which tends to promote elimination in a body adequately bathed. Simple—but do you do it? Once you have learned how, you will have learned the secret of turning back the clock and laughing in the face of Father Time.

The Right Amount of Exercise

EXERCISE, like all other good things in life, is either a blessing or a vice, depending upon how much you take of it. Many people exercise far too much. Most people exercise far too little. The best exercises are those most enjoyed, not those you force yourself to do. Encourage the play spirit; walk and swim; enjoy games of the outdoor sort, one of the best of which is gardening; and never let yourself get overtired.

There is one exercise, however, that the writer has found a most desirable daily habit. Take it in the morning in bed, before rising. Place the fist of the left hand in the right groin and with the right hand draw the knee up towards your chest. In that position breathe deeply six or ten times. Do likewise with the fist of the right hand in the left groin.

Have your doctor examine your heart now and then. If there is anything wrong, let him tell you how much exercise it is safe for you to take.

The poisons ordinarily consumed by man are those for which he can build up a tolerance or body resistance up to a certain point. Alcohol and tobacco, tea, coffee, cocoa, and so on, all contain poisons. How much the individual is able to endure is a personal matter and should be carefully studied. The damage done to mankind by these poisons is thought by many to be far less than that done by the sins of our overeating or wrong eating and the poisons thus manufactured. They argue, for instance, that there are thousands more of cases of death from intestinal troubles and appendicitis than from alcoholism; but this is certainly no argument in favor of alcohol. Coffee, tea, cocoa and tobacco, taken in rational quantities, do little harm; but even here the extraction of caffeine (theine, theo-bromine) and nicotine is desirable. With the proper dietary balance, indicated later in this article, it has been found that the individual may take far more coffee, tea, and such drinks, without apparent disadvantage. While many food experts do

Health, Youth and Vigor as Musical Assets

This will be probably one of the most talked about articles we have ever published. Read it straight through to the end. We trust that if you try the advice given you will have the experience of a great number of people known to us who have gained enormously in vigor and who feel "better than for years." In some cases diseases that apparently have resisted all other treatments have disappeared in an amazingly short time. Headaches, rheumatic pains, stomach disorders, asthma, sinus troubles and many other complaints, that often seem to be especially severe upon musicians and sedentary workers, are among those which seem to respond to these means of "getting back to nature." In all cases of very serious illness, our readers are advised to consult the physician first and without fail.

not recommend coffee and tea, except as stimulants when stimulants are desired, they do not bar them but prefer to have them taken without cream or sugar. The detoxinized (poison-purified) system is far less affected by these stimulants than is the food poisoned body.

The Right Amount of Food

IN THIS SECTION the writer feels that he has information of the most value to the readers of this article. The Chinese dictum, "We dig our graves with our teeth," is one of the most profound bits of wisdom that has come out of the Celestial Kingdom.

In order to understand this subject properly, a general knowledge of the purposes of food should be acquired. Foods may be roughly divided into concentrated foods and bulk foods. Let us place in the class of concentrated foods everything that contains starch, sugar and proteins. The "starch-sugar" group are known as carbohydrates. It includes the cereals (wheat, oats, corn, rye, rice, barley, and so forth) and anything manufactured from cereals (such as bread, cake, pastry, macaroni, spaghetti, noodles and cornstarch). To this may be added potatoes, pumpkins, bananas, dried beans, dried peas, and their relatives. In the sugar class may be placed all forms of sugar, such as candy, preserves, honey, molasses, maple sugar, and candied fruits. Dietary experts put an absolute ban upon white sugar and white starch. Millions of people have consumed these for years; but they have been so refined as to reduce their mineral salts and vitamins to nil and, while they make energy when consumed in the human furnace, they do not seem to be regarded as necessary or desirable. Natural sweets, such as brown sugar, honey or maple sugar, are considered far more desirable, when sugars are needed. The natural sugars in fruits are the best of all.

In the protein class place all meats, all game, all fish, all shell fish, milk, eggs, cheese, and nuts. Among the vegetables mushrooms are sometimes regarded as proteins and the legumes (pod vegetables) contain a given quantity. Proteins are also found in many vegetables, but not in sufficient quantity to class them among the proteins.

Having learned this, we must next realize that until the human individual acquires his growth a certain amount of protein is required to build tissue. After growth is attained the amount of proteins and carbohydrates consumed should be controlled. The amount consumed depends much upon the amount of physical labor performed by the individual; so hard and fast rules are dangerous to make. Some of the greatest specialists go so far, however, as to say that not more than two ounces of protein are required daily by the normal average human adult. Many consume ten times this amount.

Much disease is due to the overconsumption of concentrated food (proteins and starches) and the teachers and professional musicians who find themselves fatigued or going to sleep at their work,

when they should be at their best, usually can thank this vice for their shortcomings. The tired business man, who dozes off at the concert or at the opera, is in most cases not tired at all but really suffering from toxemia caused by overdoses of highly seasoned and concentrated foods.

Years ago the writer read in Italian that remarkable book, "Discorsi della Vita Sobria (The Sober Life)," by the Venetian nobleman, Luigi Cornaro (1467-1566), who in his forties was an invalid with a "disordered stomach, gout and slow fevers," but who by the reduction of food consumed became a vigorous man and made some of the great engineering and architectural triumphs in the Venice of the fifteenth and sixteenth centuries. At the age of ninety-three, some years before his death, he wrote his great work to tell the world how he overcame invalidism in his forties. He had no scientific facts to guide him but did instinctively the right thing. He said:

I am now as healthy as any person of twenty-five years of age. I write daily seven or eight hours and the rest of the time I occupy in walking, conversing and occasionally in attending concerts. I am happy and relish everything I eat. My imagination is lively, my memory tenacious, my judgment good; and, what is most remarkable in a person of advanced age, my voice is strong and harmonious.

Therefore the first step towards rational understanding of food values in relation to superb health is to reduce the amount of concentrated foods to that which brings your body weight down or up to the normal which insurance actuaries concede to be what you should weigh. A table of weights is given herewith.

The overconsumption of foods which the system cannot properly assimilate is some-

TABLE OF AVERAGE HEIGHT AND WEIGHT

Age	MALE							
	5'	5'	5'	5'	5'	5'	6'	6'
	2"	4"	4"	6"	8"	10"	2"	
15	107	112	118	126	134	142	152	162
20	117	122	128	136	144	152	161	171
25	122	126	133	141	149	157	167	179
30	126	130	136	144	152	161	172	184
35	128	132	138	146	155	165	176	189
40	131	135	141	149	158	168	180	193
45	133	137	143	151	160	170	182	195
50	134	138	144	152	161	171	183	197
55 & up	135	139	145	153	163	173	184	198
FEMALE								
Age	4'	4'	5'	5'	5'	5'	5'	5'
	8"	10"	2"	4"	6"	8"	10"	
15	101	105	107	112	118	126	134	142
20	106	110	114	119	125	132	140	147
25	109	113	117	121	128	135	143	151
30	112	116	120	124	131	138	146	154
35	115	119	123	127	134	142	150	157
40	119	123	127	132	138	146	154	161
45	122	126	130	135	141	149	157	164
50	125	129	133	138	144	152	161	169
55 & up	125	129	133	138	144	153	163	171

times the cause of underweight. Except the case of defective functioning of glands, overweight is always due to normal consumption of food. The rule for reducing in most cases is: "Keep your mouth shut when the food comes around." By right foods the writer reduced his weight from over two hundred to his normal, about one hundred and sixty pounds, in about four months and stayed at the normal or thereabouts ever since.

The Mystery of Vitamins

THE SECOND great fact in the understanding of foods is the recognition of the importance of vitamins and mineral salts in their functions in promoting health.

What are vitamins? They are rare and precious elements in vegetable and animal foods without which the human system is apt to develop certain known diseases and possibly many other diseases that have not yet been identified as resulting from deficiencies in food. In 1897 a Dutch physician, C. Eijkman, produced in pigeons a disease resembling Beri-Beri in man, feeding them polished rice, that is, rice from which the outer covering had been removed, thus proving that in that outer covering there is an essential substance. In 1911 Casimir Funk, a German scientist, realized that there must exist a number of these indispensable nutritive substances and gave them the name "vitamins." This in twenty years, a new science of nutrition has been evolved, about which many know but little, but which is of incalculable importance for life and longevity.

The principal vitamins are:

Vitamin A.—Found in butter, whole milk, yolk of egg, edible green leaves, spinach, water cress, lettuce, celery leaves, turnip tops, beet tops, radish tops, yellow-pigmented roots (carrots, sweet potato, and so on), yellow corn, liver, kidneys, sweetbreads. Oxidation and cooking destroys this vitamin. When it is absent in marked degree, ophthalmia, sometimes resulting in blindness, may occur. Many cases of "weak eyes" are the result of a lack of this vitamin. It is also valuable in protecting children against certain infectious diseases.

Vitamin B.—Found in tubers and root vegetables (potatoes, carrots, beets), leafy vegetables, fruits, yeast, grains (whole corn, oats, peas, beans), liver, kidney. Fats or oils of either the vegetable or animal kingdom do not contain it. The popularity of yeast as a modern remedy is very largely due to the presence of this precious vitamin upon which vitality so much depends. Cooking destroys in a measure this vitamin. Because this vitamin is largely removed in the manufacture of whole flour, polished rice, sugar and glucose, these foods are tabooed by dietary experts. The absence of this vitamin results in the terrible beri-beri (a paralysis of the nervous system) and allied diseases. There is no vitamin B in muscle meats or in animal or vegetable oils.

Vitamin C.—Found in whole milk (Pasteurized), in fruits, particularly citrus fruits (oranges, lemons, grapefruit, lime), tomatoes, carrots, raw cabbage, lettuce, water cress, bananas, even the juice of turnips or potatoes. Scurvy and possibly other skin affections result from the absence of this vitamin. It is injured by oxidation (or exposure to air). When there is danger of infection in milk, it is better to consume it Pasteurized, for protein values, and to depend upon other sources for Vitamin C.

Vitamin D.—Found in butter and egg yolk, but most abundantly in fish oils, notably cod liver oil. The absence of this vitamin causes rickets, with which millions of children have been afflicted, thus enormously reducing their vitality and often resulting in death. This disease is almost unknown.

(Continued on page 424)

Should the Child Begin Piano Study at the Age of Five

By MARY COCHRAN

Ms Cochran is an active teacher in one of the state conservatories of Australia, where THE ETUDE MUSIC MAGAZINE has many enthusiastic readers and loyal friends.

FORE A method suited to the nature and needs of that little beginner can be worked out, before even so fundamental a fact as the age at which he should begin can be decided, the child himself must be studied as a *unity* in relation to the whole. He has, for instance, an anatomy of a psychology. His fingers, hands and feet act in obedience to mechanical laws. The first task must therefore be to study anatomy, psychology and mechanics.

There are pianists who consider it absurd to consider anatomy in relation to piano-playing. They ask, "Did the really great artist performers study anatomy?" probably they did not. Yet, had the early pupils of those great artists studied that anatomy in relation to their art, their diminished pupils might have been saved unnecessary labor. Others, again, while admitting that in the field of psychology may help pianoforte pupils in many directions, declare that teachers cannot yet expect practical results in certain directions at least, from this among the sciences. People who in this way can have observed that only from a distance; for it is a fact that an infant which has proved itself fully capable of grappling with all pianistic problems hitherto submitted to it, and one with all serious teachers should feel quite satisfied at finding themselves at variance, are yet others who shrink from the word *mechanics*, a word which for has but one pianistic association, a mechanical, monotonous, uninteresting performance. But the word *mechanical* has other meanings, one of which vitally concerns the pianist. The artist, well-taught from the beginning, always plays *mechanically* in this good sense. That is, he plays according to mechanical law. His technique, becoming automatic, sets him to attend whole-heartedly to the art of his performance.

further problem to be solved is the age of the little beginner. The age of five has been proved the best age for beginning Kindergarten school work and this would be an equally suitable age for beginning the piano lessons. These must, of course, be made as simple and attractive as Kindergarten lessons. This means piano positions and movements must be analyzed and each analyzed movement suited to the child as a game. It also means that either some member of the family must be interested in games, or that the child must have more frequent lessons than usual, perhaps three a week. Mothers, however, are always eager to help.

Is five the best age for the child to begin direct pianoforte lessons? We study the child himself, that most difficult of all studies, to qualify ourselves to answer this question. The young child, under seven, lives and moves and is being in a sense-world. Professor Gore tells us why this is so. It is true that the fundamental capacities of the child are early developed to their maximum. The little one cannot reason, but his senses early reach maximum and are quite ready to be used by us, at first in simple forms, later in more complex forms. We cannot improve the senses any more than we

could improve the sense of sight. They reach their maximum without our aid. But we can help the child to use them wisely, and the fact that they are ready for use is a pretty strong hint that we had better begin to give directions for their use.

For the way in which we wish to guide the child's senses, five is early enough. Our work with the little ones is largely sense training (not sense improvement). The senses we train are the kinæsthetic, time, rhythm, contact, hearing, pitch and tone quality.

The Sense of Movement

TWO VERY interesting facts in relation to the kinæsthetic sense have been disclosed. The first is that kinæsthetic sensation or motility (the sensation of movement) is the essential pianistic sense. Not that this implies artistic ability. A fine motile may be an indifferent pianist; but a fine pianist must be a fine motile. The second was that the sense of time is basic to the sense of rhythm, and the sense of movement basic to the sense of time. The kinæsthetic perception must therefore be developed in pianoforte position and movement games before either time or rhythmic perception. Every young child with an ordinary kinæsthetic sense learns to play in time and rhythmically. The muscular mechanism is thus taught before it is actually put to use on the keyboard, in a game away from the piano. The child of five learns it so quickly (the kinæsthetic is the most precocious of the senses) that he is able to use it at the piano at his first lesson, in the beginning phrase of his first piece.

The method of procedure is, first, the muscular mechanism, then its application at the piano. Later, when the movements are made easily and the notes correctly played, the time and rhythm are suggested. That is usually all that is necessary, for time and rhythm are instinctive and therefore common to the race. Every child has some sense of time and rhythm, and the development of the kinæsthetic perception sets these senses free. Later the expression of the piece is demonstrated.

Reawakening the Kinæsthetic Sense

IN PIANOFORTE position games and movement games the senses of contact, sight and hearing are used to help to reawaken the consciousness of kinæsthetic sensations. These sensations must be reawakened, because the kinæsthetic sense develops so early that even at the age of five the child has ceased to be conscious of them. The earlier position and movement games teach the control of muscular relaxation necessary to the playing of those games. The later games requiring certain muscular contractions naturally teach the control of those contractions. A special relaxation game, such as the "Sleepy Game," can be made very enjoyable.

The kinæsthetic sense and the senses of sight and contact are used in the theory games. These games, like the others, are progressive and take considerable time. They teach theory from the beginning up to the construction of dominant, diminished and other chords of the seventh. No games are more enjoyed than the theory games.

The sense of contact is specially useful in helping the little ones to produce good tone automatically. The acquisition of good tone quality, which may always be depended upon because its production is automatic, is extremely difficult to the advanced pupil, though it is merely part of a game to the little beginner. He will have much to learn later in relation to tone production, but from the beginning his tone will always be good, never harsh.

The kinæsthetic sense is used in the beginning to help in the perception of relative pitch, a slow process with some pupils. Absolute pitch, if present at all, is inborn. Beyond the memorization of the pitch of one or perhaps of two tones I do not think it can be developed; however it is of no practical use to the pianist.

We have shown that the best age for the child of ordinary capacity to begin is the age of five, that he is ready to begin at that age under certain conditions. If those conditions are lacking the child must wait until he is older—a great pity. The fact that early childhood is the best time for the training of the senses implies that it



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is the best time to begin to teach pianoforte position and movements, control of muscular relaxation, pianoforte tone production, ear training, time, and rhythmic perception and musical appreciation.

The Child at Six

THE CHILD beginning at five is ready at six or thereabout to begin to transpose his little pieces at the piano. Every experienced teacher knows how difficult transposition is to most older pupils; to the little one of six who began at five, transposition is a joyous game.

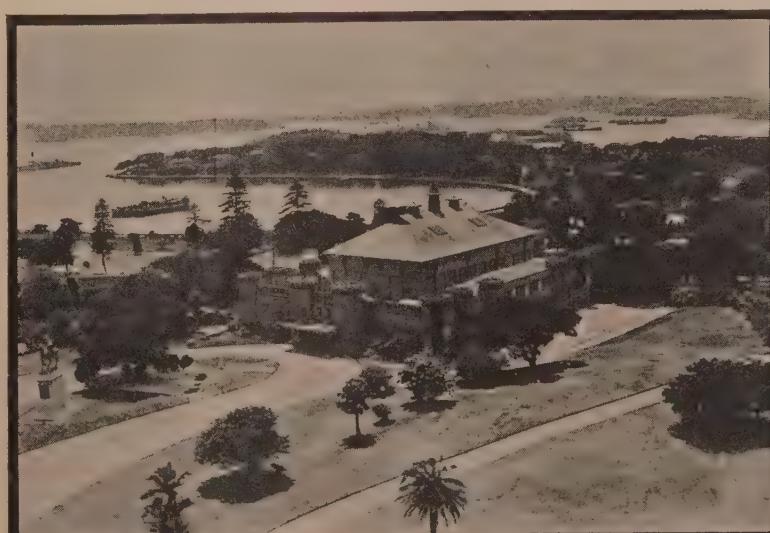
Transposition is a favorite "surprise." It is delightful to thrill Mother with what has been learned, when she calls a few minutes before the end of the lesson, to hear and see what has been done. It is delightful to thrill Teacher with the news, "I've got a surprise for you!" and to keep back that surprise behind tightly buttoned lips until just the right moment for its disclosure!

The child of five enjoys repeating a game many times, either at or away from the piano. What an enormous help this is to the piano teacher! His pupil does not look forward dolefully to practicing tomorrow and tomorrow and tomorrow. He lives in the present and enjoys repetition.

The "Play Way"

"A CHILD does not play because he is a child; he is a child in order that he may play." It has been abundantly proved that the "play way" is the only way in which young children can be successfully taught school subjects, and the "play way" must be used also in pianoforte teaching if that subject is likewise to be as successfully taught. We do not expect our little ones, so taught, all to become great pianists; we aim at the same measure of success as is attained by trained, skilled school teachers. More we cannot hope for. Less should not content us.

In pursuing this course of training teachers find it easy to be patient with the children, because their patience is rarely tried. Knowing that a child's mental and bodily reactions when learning something new are slower than the adult's would be, they can allow time for those reactions. They do not wait for them with impatience; they wait for them with interest. Sometimes they are gratified because the results are so entirely what was expected; sometimes they are amused, because they are so very unexpected. But always they are genuinely interested, genuinely respectful. Apart from the fact that there is nothing



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more interesting than observation of a child's mind at work, a child has a right to the delicate consideration shown by well-bred people for others. It is very important that the young child should receive that consideration from us who are his teachers, because it is his right, because of the force of our example, because of the effect our ill-bred or well-bred treatment of him has upon our work. Injustice, unkindness and rudeness immediately check the free expression of his artless confidences which are so often of value because of the hints they give of his growing character, individuality and interests. No two children are alike, although their resemblances are greater than their differences.

To teach at all is to incur responsibility, but to teach young children is to impose on oneself a truly serious trust—so intuitive are they, so impressionable, so imitative, so teachable, and so retentive. It has been said that we can do anything with a child,

if only we begin early enough; but "early enough" is five hundred years before he is born. We cannot begin as early as that to help the children we know and love. But it is an inspiring thought that there is work to be done to-day to help children of a later day, work in which all may share, work which will bear fruit in years to come when we shall have been forgotten.

SELF-TEST QUESTIONS ON MISS COCHRAN'S ARTICLE

1. Why is "mechanics" an important phase of early music study?
2. Why must the appeal of music, in the case of the child, be made directly through the senses?
3. In what ways is the kinesthetic the basic pianistic sense?
4. What musical activities may the six-year old child begin to engage in?
5. What should be the adult attitude toward the child's accomplishments?

The Rage of the Rumba

By CARL A. JETTINGER

The Cuban Rumba promises to become as popular as was the tango a few years ago. The rhythm, as played by Cuban musicians, is baffling to many in its difficulty. Cuban melodies, like *The Peanut Vendor* (El Manisero), which have floated up to the United States from Havana, are heard over the radio every night, and a veritable rage for these fascinating tunes has been created.

Cubans are very fond of music. In Havana there is a piano in the house of practically every family able to afford one.



THE RUMBA

A Cuban Lady, Blanche Becerra, in the native costume

(Continued on page 457)

MASTER DISCS

By PETER HUGH REED

TWO RECORDINGS of Wagner's "Siegfried Idyl," which Lawrence Gilman tells us is "the most beautiful piece of purely symphonic music that Wagner ever wrote, and one of the most beautiful that anyone ever wrote," were recently made available at the same time. This lovely poetic composition, written by Wagner the year following his son's birth as a tribute of greeting for his wife's thirty-third birthday which fell on Christmas Day, 1870, is truly one of the most exquisite tokens to a young mother and her son ever created.

Karl Muck and Otto Klemperer, both conducting the Berlin State Opera Orchestra, give widely different readings of this score. The former, long associated with Bayreuth and the Wagnerian traditions, on Victor discs 7381 and 7382, re-creates the score in a purely lyrical manner, as though crooning a song for a slumbering child. His conception is that of the "idyl"—tender yet buoyant. Klemperer's conception of the music, Brunswick discs 90135 and 90136 is more that of a tone-poem than an idyl. He finds deeper and more varied emotions, reverence, homage and "enamoured tenderness," and conveys one of the most satisfying readings of this score that we have heard.

Much ballet music is innocuous in quality, conventional in rhythmic facility and melodic content. Glazounov's "Ballet of the Seasons" (Columbia album Modern Music Series No. 5), although written in an orthodox style, nevertheless abounds in an inexhaustible melodic flow and a rhythmic graciousness. It is neither especially distinguished nor wholly lacking in distinction. Ingeniously orchestrated—Glazounov was a pupil of Rimsky-Korsakov—it unquestionably presents an effective tonal background for the type of ballet it sets forth. The "Seasons" begin with "Winter" and end with "Autumn" which is the finest section of the work. The recording of this work, which presents another of Columbia's composer-series, is splendidly realized. It was originally made in England by an unnamed symphony under the direction of the composer who gives us a brilliant and finished reading of his score.

Differing Opinion

STRAVINSKY'S "Capriccio for Piano and Orchestra," Columbia set 152, is not one of his greatest works, nor is it a still-born creation, as one critic has inferred. It is, as its name signifies, a fantastic composition which one might term a burlesque on a piano concerto. Like all of his music, it has aroused considerable critical controversy, some writers claiming it holds a magical charm while others condemn it as being bleak and disquieting. Personally, we find the work engaging, amusing and ingenious in its mood, the first and last sections in their frolicsome vein and their rhythmic assurance being more pleasing than the reconcile uncertainty of the middle section, in which the composer leaves us completely in doubt as to what he wishes to convey. The performance, with the composer at the piano, and the recording are splendidly realized. Another Columbia composer album!

Moussorgsky's piano pieces, "Pictures at an Exhibition," owe their origin to the pictures of his friend, Victor Hartmann.

Ravel's transcription of them owes origin to his friend Koussevitzky who suggested that he orchestrate them; hence it is most fitting that the Boston Symphony Orchestra under the direction of this distinguished conductor should have recorded this work for posterity (Victor album M102). Ravel's ingenious scoring unquestionably adds much to Moussorgsky's original ideas and to the import and vitality of the work.

Erich Kleiber in his reading of Beethoven's "Second Symphony," Brunswick set No. 27, gives us an especially well-planned interpretation of this genial score. Mr. Kleiber truly shows that he has a sympathetic understanding of its character and purpose, thereby enhancing our enjoyment of the music considerably.

Another unusually fine recording is the Brunswick of Furtwängler's interpretation of Mendelssohn's "Overture to the 'Midsummer Night's Dream" (discs 90137 and 90138). Furtwängler recreates this composition with rare skill, producing an exquisitely delicate and delicate in the fairy-music seldom heard on records.

The élan and verve of Richard Strauss' waltz-tunes from "The Rose Cavalier" are not soon forgotten after one has heard them once. They are fascinating and intoxicating, "like old friends, they wear well." Bruno Walter conducting the Royal Philharmonic orchestra, Columbia disc 6781, gives us the best recorded version of the waltzes to date. We can well imagine those who like this music playing it over and over again, since its charm seems wholly irresistible.

Cavalleria Rusticana

THE INTENSE emotional quality of the story and music of Mascagni's "Cavalleria rusticana" made this opera an instant success when it was first presented in 1890. Since then it has achieved almost unrivaled popularity. In "Cavalleria rusticana," Providence gave Mascagni, Olin Downes of the New York Times, the libretto of librettos for a composer of a volcanic temperament, and the result is one of the most original, spontaneous and violent operas of a century. The Vienna recording of this opera, to be found in the album No. 98, emanates from the La Scala opera in Milano. The recording throughout is excellent, being unusually faithful to the preservation of the spirit of the work.

The orchestra and chorus under the direction of Sabajno are splendid. Various artists in the cast, whose names are not on records, are new to us, present a capricious performance of the work although it is a distinguished one. However, their voices are typically in keeping with the type of performance one encounters in any first-class Italian opera-house. The tenor, Giovani Brevario, the best singer of the cast, deserves better associates. But since the drama deals with the lives of Sicilian peasants and since all concerned realize the intensity and spirit of it—one can appreciate that theirs is an effective performance.

Richard Strauss' suite, "Le Bourgeois Gentilhomme," of which we spoke a moment ago, comes to us in another recording under the direction of the conductor (Brunswick album No. 28). Of the

(Continued on page 457)

Secrets of the Staccato Touch

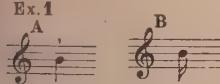
By the Well Known Pianist, Teacher and Composer

ERNEST R. KROEGER

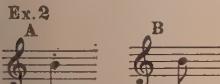
THE CULTIVATION of the staccato touch is a matter of neglect on the part of many piano teachers. The piano is considered by most composers to be mainly a legato instrument. Examples of great majority of studies and compositions written for the piano and note of them employ the staccato touch. Even the "poet of the piano," Chopin, has used very little wherein the staccato is used. And yet, when a staccato is played at a recital, it is always enthusiastically received by the audience.

A distinguished artist, Fannie Bloom-Zeisler, realized this; almost every program which she played contained at least one staccato number.

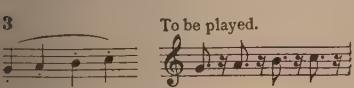
Now just what is staccato? Elson says that the staccato touch is "a sudden lifting of the fingers from the keys, giving to the music a light, detached, airy effect." Edwin Taylor in Grove's "Dictionary of Music" says that "the notes of a staccato are made short and are separated from each other by intervals of silence." Staccato is usually indicated by round or wedge-shaped points placed over or under the notes. The latter are intended to be played shorter than the former. As their value as compared with the notes, are about one-fourth as long. For example:



It is to be played as indicated in "B." The dot is considered to cause the note to be played at about one-half its value:



representing the manner of rendering. Occasionally a slur connects several notes, with dots placed over or under them, to indicate that the notes are to be played about three-fourths of their value, in the following case:



Another sign which indicates the same value is the flat line above or below a note, which a dot is added to by some composers. This is much used in contemporary music. The touch used in the latter two instances is what is known as the "pressure" or "hand" touch. This involves a sinking of the knuckles and an elevation of the wrist. W. Graybill, in his "Mechanics of Piano Technique," states: "When rightly produced, there is less difference between the performance of staccato and legato than is usually received. In a staccato scale one uses the dynamic impulse of hand and forearm, and the same action of fingers and thumb as in a legato scale. The difference is that in staccato one gives more play to the extensor which raises hand or fingers from the keys, in order to allow one key to rise before the next is depressed. Staccato passages never have the velocity of the most rapid legato passages, for the forearm impulse comes with more frequency than in legato."



E. R. KROEGER

Christiani in his "Principles of Expression in Pianoforte Playing" (published in 1886) gives two classes of staccato. He says, "The 'positive' staccato is practiced by contracting the finger almost simultaneously with striking the key, so that 'touch and go' are really one action. Or letting, in addition, the hand rebound upward simultaneously with finger contraction. This rebounding demands a very light hand and loose wrist and gives to the touch a certain elastic spring which, though it cannot make the tone any shorter, yet prepares the next coming touch.

"The 'negative' staccato requires simply a pressure, not a stroke; a preparatory hand raising is therefore not necessary. The hand is brought in contact with the keys; the keys are pressed down and the pressure is instantaneously relaxed, with just a sufficient rebound to allow the dampers to fall back on the strings and the fingers to be prepared for the next pressure. But there is no raising of the hand from the wrist, the ivories being hardly quitted by the finger points."

Mary Wood Chase in her book, "Natural Laws in Piano Technic," classifies five kinds of staccato: (1) Finger staccato, finger action with instantaneous rebound; (2) hand staccato, a throwing of the hand from the wrist with instantaneous rebound; (3) elastic staccato, a flexing of the finger tips which contract until they reach the palm of the hand; (4) pizzicato, the least possible flexing of the finger tips; (5) vibrato, a rapid vibration of the hand from the wrist. Some of these can be combined with pressure to secure certain lingering effects. Matthay in his "Act of Touch" goes still further in his "Enumeration of Touches." He classifies finger staccato touches into eight distinct varieties. For the hand staccato he mentions six distinct varieties. He then gives the arm staccato, and mentions four distinct varieties. These are possibly too

subtle for the average piano student to grasp. When he has gone far and matured as a pianist, he can investigate minutely the Matthay classifications. In fact, it would be decidedly beneficial for him to do so.

Matthay's statement regarding the physical difference between staccato and legato is to the effect that it is "the amount of weight allowed to rest upon the key before and after each individual act of key depression." For ordinary uses Miss Chase's classification will suit our purpose for illustration. Schumann's little piece, *The Wild Horseman*, (from "Album for the Young," Opus 68, No. 8") is a good example of finger staccato:



Here both hands play together and they "throw from the wrist." The little finger of the right hand should be stressed in order to emphasize the melody.

Czerny's study in G major from "The School of Velocity," Opus 229, No. 22, is an excellent example of the elastic staccato in the right hand with a hand staccato in the left.

The rapidity of the repeated sixteenth notes in the right hand demands the quickest possible flexing of the fingers; otherwise the effect will be blurred. In the left hand the short, separated chords necessitate quick attack and immediate withdrawal. After the double bar, the left hand takes the repeated notes and the right hand the chords. Shortly afterward both hands play the repeated notes simultaneously.

A capital example of the pizzicato touch

may be found in Liadov's charming piece, *The Musical Snuff Box*:



The touch is the crispest possible. The tips of the fingers should "hug" the surface of the keys. The rhythm must be precise.

For the vibrato touch quotation is made from Kullak's "Seven Octave Studies" (No. 1):



The impulse comes from the upper arm. The forearm and hand are relaxed. This will prepare for Rubinstein's "Staccato Study," Liszt's "Sixth Rhapsody" and other such compositions.

A composer who made skillful use of the staccato was Felix Mendelssohn. Even in his "Songs Without Words" examples can be found. There is the famous *Hunting Song* which has staccato octaves and chords for both hands. There is one called *The Bees' Wedding*, mainly rapid chords with a mysterious close. The *Folk Song* contains a remarkable staccato octave passage in the left hand, one of the most *bravura* effects to be found in Mendelssohn's piano pieces. There is the lovely number (No. 32) in F sharp minor, a sustained melody with staccato accompaniment. And, of course, a great part of the famous *Rondo Capriccioso* (Opus 14) is delicate, light staccato. The *Capriccio* in E Minor, Opus 16, No. 2, is largely staccato. There is also the *Scherzo à Capriccio*, a most effective piece. But probably the finest example by this composer is the *Characteristic Piece* in E, Opus 7, No. 7, which is staccato throughout:



When this is played by a master pianist like Lhevinne, it is indeed most dazzling.

Another composer who made considerable use of the staccato was Moritz Moszkowski. Among the most interesting of his pieces of this nature are the *Scherzino* in F, Opus 18, *Etincelles* (Sparks), Opus 36, No. 6, *Momento Gioioso*, (staccato and legato) Opus 42, No. 3, and the *Juggleress*. His *Caprice Espagnol* is one of the most brilliant concert pieces and is mainly of a staccato character.

A fascinating staccato number is the *Allegro assai* from Haydn's *Sonata in D*.

Ex. 8 Allegro assai M.M. 144

The two hands alternate in carrying out the fairy-like theme, and the effect is exhilarating.

Von Weber's *Caprice in B flat, Opus 12* is a delightful composition, mainly staccato. It is to be played prestissimo and pianissimo, which necessitate very flexible and elastic wrist movement. A strict adherence to accurate rhythm is essential.

An attractive staccato composition, containing much variety is *Raff's Rigaudon, Opus 204, No. 3*. This can be highly recommended to the advanced student.

An excellent study in staccato is to be found in the Clementi-Tausig "Gradus ad Parnassum," No. 28:

Ex. 9

It is in broken octaves and involves a rebounding touch from one side of the hand to the other. The rotary movement of the wrist is a fine medium for acquiring elasticity.

Ernst Haberbier's delightful *Etudes Poétiques (Poetic Studies), Opus 53*, contain some lovely staccato pieces. There are *The Awakening of Spring, Toccata, and Hunting Song*, which are excellent recital selections.

A very important matter in connection with an effective staccato is the correct use of the damper pedal. A fine staccato can be ruined by wrong pedaling. What makes a staccato impressive is the detached clarity of individual notes or chords. If the pedal is used unskillfully, the continuous vibrations of one note or chord will often spoil the effect of the next. For instance, the following quotation from the *Allegretto* of Beethoven's *Sonata in E flat, Opus 31, No. 3*, can be injured by careless pedaling.

Ex. 10

But if played with sustained right hand chords, a clear-cut staccato in the left hand, and with very little pedaling, it is most fascinating.

Pedaling is sometimes necessary in connection with staccato, as is the case with Schumann's well-known *Nachtstück, Opus 23, No. 4*.

Ex. 11

If the chords are played detached with no pedaling, the composition sounds asthmatic. Schumann intended the melody to be continuous, not broken. And accurate pedaling is essential to obtain the desired effect.

Some staccato compositions of different grades worthy of study are the following:

Schumann: *Catch Me If You Can*, and *An Important Event* from "Childhood Scenes, Opus 15"; *Paganini, and Pantalon and Columbine* from "Carnival, Opus 9"; *Novellette in B minor, Opus 99, No. 9*,

Chopin: *Polonaise Militare, Opus 40, No. 1*; *Etude in C, Opus 10, No. 7*; *Etude in A minor, Opus 25, No. 4*; *Prelude in A flat, Opus 28, No. 17*,

Beethoven: *Andante* from *Sonata, Opus 14, No. 2*; *Funeral March* from *Sonata, Opus 26*,

Schubert: *Minuetto in B minor* from *Fantasia Sonata, Opus 78*,

Schütt: *Harlequin's Serenade; Polichinelle and Caprice Sganarelle*, from "Carnival Mignon,"

Martini: *Gavotte in F*,

Godard: *The Juggler*,

Grieg: *On the Mountain, Opus 19, No. 1*,

Brahms: *Capriccio, Opus 76, No. 2*,

Bulow: *"Intermezzo"* from *Carnival of Milan*,

Tchaikovsky: *Humoreske in E Minor, Opus 10, No. 2*,

Poldini: *Dance of the Dolls; March Mignonne*,

Rheinberger: *The Chase, Opus 5 No. 3*,

Albeniz: *Seguidilla*,

d'Albert: *Gavotte, Opus 1, No. 4*,

Gottschalk: *Tremolo, Le Bananier*,

Jadassohn: *Scherzo in Canon Form*,

Chaminade: *The Flatterer*.

Three Costly Mistakes

By HAROLD MYNNING

THE ENDINGS of pieces receive scant attention at the hands of the average student. Yet a great deal of time should be devoted to the last few measures of a piece because it is the final impression a listener receives of the student's playing. A grand flourish at the end of a composition may cover up previous mistakes. All's well that ends well. Unfortunately the end of a piece receives the smallest amount of attention because, in learning a piece, pupils start at the beginning and work toward the end. The result is that the first part of the composition receives the most practice and the last part the least.

Another costly mistake is playing a piece too quickly in the earlier stages. As Ernest Schelling points out, this makes for needless delays. It is bound to stiffen the wrist and breed inaccuracy. One

should stifle the temptation to play with *abandon* before one is ready for it.

A mistake of omission of which nine out of ten pupils are guilty is the failing to count aloud. For, though they start out by counting, before many measures have passed they have forgotten all about it. However, it is doubtful if one can ever learn to play well unless one counts aloud, at least during part of the practice period. In order to break the time one must first learn how to keep time. Never was there a great pianist who could not play in strict time.

A little care and effort and the average pupil can steer clear of these pitfalls. Let him beware of these three costly mistakes, and he will be surprised at the progress he makes.

A Critical Digest of Music and the Masters of Music

By ANTON RUBINSTEIN

Translated from the German by Dr. Clarence Ohlendorf

Part VII

The First Artist in Music

AS REGARDS the periods of music, I count Palestrina as the beginning of music, and count from him as the first epoch. I call it the organ and vocal period; and, as the greatest representatives of that epoch, we have Bach and Handel.

For the second epoch, which I call the instrumental epoch, with its development of the piano and orchestra, I begin with Philip Emanuel Bach, including Haydn, Mozart, and Beethoven, who is the greatest representative and who is the culminating point of that epoch.

The third period is the lyrico-romantic epoch. I count this from Schubert, with Weber, Mendelssohn, Schumann and Chopin also as representatives of that epoch.

Glinka

NOW comes a name which will surprise you. That is Glinka. We have spoken of national efforts in music—my views, I know—but Glinka is so noteworthy in this direction that he stands far above the rest. Schiller says, "Never do the gods come alone," and that is to be noticed in our art. For every branch of art there are these groups; so also in endeavors in writing national music. In different lands we see examples: Erkel in Hungary, Smetana in Bohemia, the great number of composers in Sweden and Norway, earlier Balfe in England, each of whom has left at least a romance, a choral or a dance of national character.

With Glinka it is quite different. From the first note to the last, the overture, the vocal recitative, the aria, the ensemble—everything is of national character, even as to the orchestration. He generally deals with two nationalities in his operas, as, for instance, "A Life for the Czar," with Poles and Russians, and in "Russian and Liudmilla" with Turks and Russians. Both national characteristics appear throughout, in the most finished and masterful technical manner.

Glinka wrote in the Italian style, because the Italian opera was produced much in Russia; but the melody, the harmony, the invention and tunes are specifically national. He did not write much instrumental music; but he wrote a Capriccio on the folksong *Kamarinskaya*, which has become a remarkable piece of Russian instrumental music and is truly of extraordinary geniality. In the very beautiful entrance music to a tragedy, "Prince Kholmsky," the Jewish element is colorfully portrayed. Added to these are some interesting orchestral music on Spanish folksongs and dances, and a few things for the piano alone. His chief work was the opera; and in spite of this he is one of my five prophets.

Virtuosity's Role

BEFORE we come to the fourth era of music we must examine the field of the virtuoso. Virtuosity is divided into two groups, the epoch to 1850, when the virtuosi played mostly their own compositions, and the later period when they played pieces from other composers. For us the earlier epoch only is of interest, for in it alone could virtuosity exercise its influence on musical history.

Of the brass instruments we can say very little, as they were dependent on orchestral music. Handel and Weber wrote a few

things for them. Of the violinists, we mentioned Paganini and Spohr, and might add the names of Rode, Kreu Molique, Lipinski, de Bériot, Vieuxtemps, David, Ernst and Wieniawski, whose compositions gave the instrument life, and the names of Bach, Beethoven and Mendelssohn who gave it art.

The literature for the 'cello brings the names of Romberg, Dupont, and Servais, Davidov and Popper. Paganini and Servais exercised the greatest influence in giving the violin and the 'cello respectively a new life. We have spoken the influence of the singers, so now arrive at the piano.

The virtuoso singers' influence on composers was not an unmixed blessing indeed; but the developmental possibilities the old piano were so. With a keyboard nearly double that of the organ, and a piano and a forte pedal, it was natural for the piano to become the instrument of the musician. It was the photographic paratus of the musician. It became instrument of music; and nearly all great composers were also virtuosi.

The Great Pianist-Composers

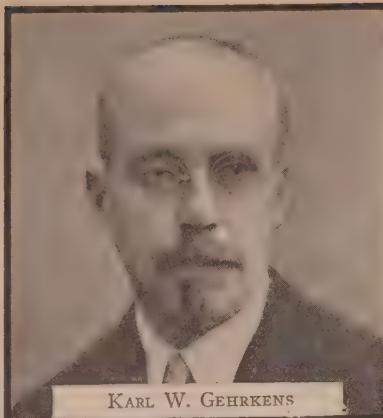
NOW IT remains to speak of great pianists who were composers. Then we start with Clementi whom we consider the father of modern piano virtuosity. Who the teachers of Scarlatti and Beethoven were we do not know but we wonder only how they got their technique, especially Scarlatti, Bach and Beethoven whose technique is "hard nuts to crack." For Clementi is the first representative of piano pedagogy; and his "Gradus ad Parnassum" is the surest ladder to virtuosity. His sonatas, some of which are without artistic merit, are of the type of that scholastic period when classical forms were of little interest because of their virtuosity.

Not so widely known, but more sheltered in the interior of the temple of music, such names as Dussek, Steibelt, Hummel, Cramer, Moscheles, Czerny, Field, Karabinek and Herz. With these the sonata rather than the concerto was cultivated because of the passages in them. The *Allegro brillante*, the *rondo brilliant*, and other such forms became the favorite nourishment of the public. Variations became abused in the most frightful manner. This is the oldest of all instrumental forms and reaches its ethical heights with Beethoven. Mendelssohn was moved to write his *Partitions sérieuses* to uplift the variation form of music. Schumann did likewise. These etudes for teaching are the only ones which hold their places.

The Fastidious Few

THE MUSICAL compositions of Beethoven, with the exception of two or three of his sonatas, were reserved for cultured few (fanatics). Schubert was entirely ignored. The piano works of Weber were in demand for only a few years after his death. Yet Hummel, Moscheles and Field are personages who gleamed like meteors in the musical sky. Hummel, if he had not adhered so much to form and passage style, could have come under the real composers; for works like his *Sonata in F-sharp Minor*, his *Fantasia* and *Sonata in A-flat Major*, his *Fantasia*

(Continued on page 451)



KARL W. GEHRKENS



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SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Pageantry and the School Music Department

By LENA MARTIN SMITH

IN A COMMUNITY or school adopts the pageant for presentation, year after year, it is not for amusement alone. It is primarily to give children experience that helps in growth development. It is to teach early in life the art of co-operation; to arouse community interest; to bring about individual achievement and self confidence. If attained with a large number of children in one program and at the same time an audience has been really entertained, the children's pageant has proven its

organization of such a pageant will naturally, into the hands of the school department, with the department of education closely co-operating.

Pageantry

THIS TYPE of entertainment should tell a story. This will be done through mediums as words, music, dance, pictures, atmosphere, lighting and pose. Combinations of these methods builds the pageant. The pageant differs from drama or fantasy in that it is laid in broader lines. It includes a story told by various methods of expression; it is elaborate and demands characters ranging into the hundreds. All pageants should have an almost continuous background of music.

Costumes

HERE MAY BE "tricks in all trades," but there are more in the costuming of children than in any usual trade. Long effects under special lighting are real. Quality of material, rich goods, stitches, careful hems, all take a seat, scorned by a pageant director. Necessary tools might be well limited—needles, firm thread, good scissors, a jar of paste, a roll of pipe wire, a sewing machine. The last named is necessity but a time saver. The scisslash at will; cambrics take on silken; purple cheese-cloths with paperings become velvets and sables; and or silvered paper with bits of card are built into harps, crowns, and robes that thrill the most austere critics. Costumes fall into two large classes, for quiet characters and those for action. The quiet characters will remain in pose or move easily. The active characters dance, bend, sit, or romp gaily, in a fashion that calls for a pliable me. For the quiet characters paper robes are very effective. For active characters, paper is too noisy and insect-like. The cheaper fabrics, such as cheese-cambric, cotton-backed satin and netting, are better for the pliable costume.

Costume Groupings

COSTUME DESIGNS are grouped according to the type of character to be represented. The Nature Group includes Flowers, Leaves, Seasons, Winds, Rain, Fire, Vegetables, Fruits, Grains, Snowflakes, Sunbeams, Moonbeams, Clouds, Stars, and the like. These are of course impersonations. Children love them and it takes no stretch of their elastic imaginations to be Raindrops or Ears of Corn. But it does tax our more practical minds sometimes to discover how to make them look real to an audience.

Two general rules are valuable: concentrate upon the head costume and put soft sandals upon the feet. Shoe clatter has no place in Nature shows. In fact, the noise of shoes is best dispensed with except in presenting the Dutch.

In flower costumes the body may be the green stem, the head piece, the blossom. Rain may have a skull cap of tinfoil with a slip of gray. A Star may wear a star-shaped coronet tipped with tinsel, bracelets of similar style, while the body needs but a white slip.

Quite realistic animals may be created by a mask, which now can be had at small cost, when supplemented with a hood and suit in the proper color. Brown bears, gray rats (and don't forget the tails!), cats and dogs are easily simulated. The rabbits need long ears wired with humble pipe wire. One ear may flop, to give him a saucy air. He needs a fluffy ball for a tail, too. Wire is useful also in making wings for the insect family.

Boys like to be insects; girls prefer fairyland—dainty colors, filmy clothes, sparkling touches. Fairy wings may be mere outlines of wire covered with tinsel.

They may be fastened about shoulder high and shaped to reach far above the child's head; or they may be pulled back to extend far behind, giving a light, dainty effect. A little circlet of tinsel will serve for a headband, with perhaps a tiny wire pointing up from the headband at the back of the head. The tip may curl eight or ten inches from the base. A goblin should have large ears, or a floppy cap, a swallowtailed coat over a fat stomach, or extremely pointed shoes. Goblins should be brown or green; sun fairies, yellow; health fairies, red; rain fairies, gray or silver.

Pictorial Effects

NATIONAL COSTUMES can be planned from pictures. The artists of storyland help with suggestions there. The humblest of materials are made rich with trimmings of gold paper, cut for decorative effects. Wide insertions or narrow pipings, gold panels or gold epaulets can be fashioned out of paper at fifteen cents for a large sheet.

Tunics and stocking tights with tiny trunks, robes of one color of cheesecloth lined with a brighter color and edged with gold paper, crowns and false hair, scepters and plumed hats, long garments and cotton wigs, white ruffs and large buckles of cardboard and tinfoil, these are the things that attract the eye and stamp the character as one from a storybook. Properties, like the high backed gold chair, the herald's horn, the lady's fan, the prince's staff, the soldier's sword, are of great importance in pageantry based upon Storybookland.

In the field of Bible stories we have robed men and women with sandals on the

feet, garments without design, braided girdles, dull colors of all hues, turbans and beards; and all these on rich men, poor men, beggarly, thieves.

Music

THE PAGEANT offers an opportunity to introduce every method of interpreting music in childhood. Rhythm is represented in drills, marches and folk-dances, in imitating the pulsing of engines, the swaying of grasses, the skipping of sunbeams, and the trotting of horses. Emotion may be expressed by interpretations in movement accompanied by the proper musical accompaniment. The toy symphony makes a wonderful play orchestra, introducing into the pageant this response. The tiny players may be insects, frogs or the elves of Pan. So the schoolroom singing, the folk dancing of class work, the toy orchestra, all may be used in the pageant.

When it is not possible to have an orchestra, the piano serves as well. The scope of the music is the entire field of composition. For the easier preparations, a musical magazine, such as THE ETUDE, furnishes an abundance of material. There we find music that is in keeping with youthful thought, music of all grades of difficulty, and, best of all, music to express every emotion. There we may find peaceful melodies, fairy dreams, moonlight revels, rosebud dances, goblin dances, lobster quadrilles, band marches, country dances, lullabies, showers, breezes, and icicles. The director who has a rich background of musical knowledge may draw also from familiar melodies of old operas, rhapsodies, suites, and oratorios.

The entrances and exits of groups offer excellent training for the ear, when music is the cue. The rabbit soon hears the music that is his for entering in leaps; the squirrel hears the music that tells him to run on to the stage; the kitten hears the music that tells her the kittens are expected to tread softly into place.

One of the best ways of fitting the musical selection to the pageant is to use only the section of music desired from any given piece. In one it may be the introduction, in another, it may be the coda. Repeat the melody, when it is to be used only a short time as on entrance or exit, rather than use too many new musical thoughts which are confusing to the young mind.

Staging

WHEN THE CLIMATE and the season combine with a beautiful natural setting, the pageant is most effective under the open sky. If the location be where there are prevailing winds, frequent local showers, blazing sun, or frosty

(Continued on page 450)



A Scene from the Pageant, "Music in the Woods," as produced in one of the Philadelphia Schools

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



Technic in Training Bands and Orchestras in the Public Schools

By ERNEST W. NALBACH

PART I

Musical Experience

IT IS MOST necessary that the teacher be a participant in making music, either as a player of piano or some orchestral instrument or as a singer. He should be acquainted with the standard musical literature. A classical background in music can be attained by hearing good music from childhood or by later association with musicians. Good music can be heard daily over the radio, and students who are serious in their purpose can acquaint themselves with it at much less trouble and expense than was necessary a few years ago. To attend various types of concerts over a period of years is one of the best ways for the student to gain the real insight into music which a fine sense of discrimination demands. One of the standard criticisms of our teaching institutions is that the typical product seems to have a more or less thorough grounding in technic but does not seem to appreciate what relationship this has to finer music. In other words there is lack of musical background. The student who is not really devoted to music should never attempt to follow it for a profession because, unless he finds the work self-compensating, the financial rewards will not be commensurate with the time and labor spent.

Harmony

HARMONY should be studied through the fields of counterpoint, canon and fugue. The old style of teaching harmony by the mathematical formula is antiquated. Copious student notebooks filled with unplayed and unheard "exercises" are still being handed to conservatory teachers for correction. If the student is not far enough advanced in critical hearing to detect those obnoxious errors such as parallel fifths and the like, what he needs is not a teacher to correct his work but some more help in ear-training and listening classes. Students in modern schools learn in addition counterpoint, harmony, improvisation and ear-training, all of which correlate to make the student far more fitted for the daily mastery of a musical life than the old style of teaching.

Ear-training and Dictation

IT SEEMS odd that ear-training, which should be a basic subject, has for so long a time been given such a relatively unimportant position in the music curriculum. If there is merit in testing and recording progress by means of tests, this phase of the student's work will show most clearly his possibilities for musical achievement. It is more or less taken for granted that, when one embarks upon a musical career, one has a good ear for music, but studies along this line have shown the importance of prognostic tests. If one

has a thorough grounding in ear training and dictation, he can absorb and remember rules of harmony and balance by instinct, through hearing good music. It may be in the future that we shall allow each student to learn his own harmonic rules by hearing good music in an intelligent way.

Rules and ranges of instruments as commonly learned in composition manuals

are good enough for the average student, but the band man must know another very important set of ranges. They are the practical playing ranges, for high school students, of all the instruments of the band and orchestra. He must be able to write out complete band and orchestra arrangements accurately and quickly. Very often the popular arrangements for band and orchestra

are too difficult for the average school player. This is especially true of some of the parts which are out of range usually encompassed by the school student. Old or cheap editions especially apt to exceed comfortable ranges.

The director or instructor must be to take any part of the music and reduce it in form simple enough to suit the needs of his organization.

Transposition

AN EASY and effective way of teaching transposition to students is to have them play on their own instruments the parts of other instruments in different keys. Thus transposition at sight is required. That is to say, one might play a B-flat clarinet and play the music in the following: all clarinet parts, transposing the E-flat ones; cornet parts, including the E-flat; saxophone parts; baritone bass and treble clef; (the baritone horn and trumpet parts can be played with good results in two or more ranges on the oboe); E-flat alto horn; French horn. These combinations will give the student material with which to begin. Others suggest themselves with regard to instruments.

Personality of Director

WHERE THE work concerns dealing with other people, personality factors very often as a deciding element in success or failure. In music teaching especially, does the aesthetic summation of the teacher make the work either inspiring and uplifting or reduces the experience to mere note learning. Young people in the field of band and orchestra work seem to have an advantage over older ones in the matter of creating student enthusiasm. The band man must have not only the faculty of forming pleasant contacts with many students but he must also know how to retain their respect and confidence. friendliness is very apt to result in a sense of respect on the part of the student. Over-alienation will lose the teacher's confidence of the pupil. When one considers that high school boys are of a very intense nature in their likes and dislikes, then one realizes that it is highly important that one cultivate their friendship. The director, therefore, should be able to keep his mind at the pace and in the attitude of the students with whom he is to work.

By this is meant that there is a spontaneity and freshness about the school student to which the teacher should keep his mind open. Fun and serious

(Continued on page 443)



THE SPIRIT OF THE VIOLIN

By Foché



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

Recital for Young Pupils

I have the intention of giving a recital and would appreciate your advice as to how to arrange for a program given by but eight pupils. Two of these play second grade music, two others are in grade 2½, while two are in grade 3, and the others are in grades 3½ and 4.

I enjoy teaching and wish to have more pupils, do you think this recital would bring me a larger number, or wouldn't it be worth it with so few pupils? Also, I would like to know the approximate cost of renting a concert hall?—A. E. Z.

A recital, if properly conducted, to furnish a stimulus to the pupils, would be the best kind of advertisement for your teaching, since it would show what you can do. Be sure, however, there is plenty of careful preparation. The pupils learn their pieces as nearly as possible letter perfect and from memory, and then have several rehearsals—the one in the recital hall on the day of the concert. Others may be held at your home, when the pupils may play before each other. At the final rehearsal, show them how to enter or leave the stage, how to acknowledge applause, and other important details.

Hall rentals vary widely, say, from ten to twenty dollars. Be sure, too, that you provide an excellent piano, a grand, for the occasion. Confine the audience, as far as possible, to intimate and sympathetic friends. A one-hour's program is quite sufficient. This may be composed not only of solos but also of two or three duets. For the sake of variety, it is a good plan to introduce one or two numbers by a pleasing solo. In arranging your program, see that each number contrasts well with the one before it—for instance, a slumber song wedged by a theme with variations (as Pacher's *Austrian Song*) and this wedged by a stirring march. Let the program conclude with an animated duet.

Remember, too, that it is not so much the difficulty of the music which tells but the accuracy and expression with which it is performed. If the audience is thus convinced that you are a competent teacher, new pupils will flock to your standard.

A Fifth Grade Teacher

As I am the mother of a large family, I cannot afford a piano teacher. I studied the piano up to the fifth grade, and I now give lessons to beginners. Please tell me what piano pieces I should play in the fifth grade, these to include some of the popular pieces by the great composers.

Also, what technical material should I study? I do not wish too much of this, since I have not the time for it. Do you think I should study the "Standard Course," fifth grade, or should I study something more technical?

Do you think it wise for me to encourage a pupil to stay with me after she had finished the fifth grade, since that is as far as I went in my own piano work?—Mrs. H. N.

Fifth grade pieces which you ought to use and please are as follows: *dn, Gipsy Rondo*, *art, Fantasia in D minor*, *heven, Sonata Op. 79*, *delsohn, Prelude in E minor*, *zkowski, Serenata*, *g, Wedding Day at Troldhaugen*.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given will be published.

Palmgren, *May Night*

Debussy, *Arabesque in G major*

I advise you to study the "Standard Graded Course," as you propose, continuing with it into the more advanced grades. You might emphasize in addition some special scale and arpeggio work, say, for ten minutes a day. For yourself and your pupils, I may recommend "Essentials of Scale Playing," by Mabel Madison Watson, also James Francis Cooke's "Mastering the Scales and Arpeggios."

If you thus advance in your own work, I see no objection to your keeping on with pupils as long as you feel secure of your ground. When you realize that a pupil is closely approaching your limit, frankly transfer him to a more advanced teacher.

Curling the Fingers

I have a little girl who insists on curling up her fingers when she plays, in spite of the fact that I have given her a number of exercises to correct this habit. How can I help her?—M. E. W.

Give her some five finger exercises to play with the fingers outstretched, so that they are practically flat on the keys, thus:



When she can do this readily, let her curve the fingers slightly:



until they reach the desired position, which in her case should be only partially curved.

Playing Accompaniments

I am fifty-three years of age, a lover of music all my life and fifteen years a choir conductor. I have been teaching voice-production for some years; but my drawback in this line is always with the accompaniments. I practice scales and arpeggios many hours but still stumble in playing pieces. What should I do to learn to play ordinary accompaniments to songs or instrumental solos?—J. W. G.

It looks to me as though you were held back by lack of freedom in using your hands. Study up the matter of muscular relaxation and see that your playing muscles are in perfectly plastic condition when you perform on the piano. The great point is to relax all muscles not actually required in execution. The fingers, for instance, must be kept somewhat firm; otherwise they simply flop about on the keys. But this firmness should not be allowed to affect the wrist which should be kept relaxed nearly all the time.

Having secured such muscular freedom, read each accompaniment so slowly that no sensation of stiffness is allowed to enter and that no halting in the rhythmic movement is necessary. Perfect ease, mentally and physically, is an essential condition for successful playing; and, having secured it, you are prepared to increase the speed to the required extent. But cultivate steadiness and never allow the factor

of speed to transcend your ability to play without hesitations or stumbling. Having established a safe rate to start with, the matter of increasing this rate is one merely of persistence and practice.

Preparing for College

I am a senior in high school and am expecting to teach school for the next two or three years to earn money to go to college. I play music of grades 3 and 3½ on the piano. Also I have a contralto voice which my friends tell me is a good one; but I have taken no vocal lessons.

Here is my problem. Shall I spend money now, that is, during the coming summers, to secure training from the best of teachers who will cost me two or three times as much as ordinary teachers? Or shall I just go along until I have advanced a grade or two, which will probably be near the time at which I can start for college? Do you think it best for me to take vocal lessons during the summer? If so, should I take piano, too? How much voice training is required for college entrance?

Being only in the third grade, am I doing injustice to a child by teaching him piano? I have tried it, with apparent success.—B. C.

If an experienced and reliable teacher is at hand, I advise you to continue with him during your school course, or until you have advanced to the fifth or sixth grade.

You are fortunate in possessing a good voice. Remember, however, that all the piano study which you do will be of help to your singing. In fact, a singer who cannot play the piano readily is much handicapped. While some vocal instruction during the summer might be of benefit, especially if accompanied by piano practice, I should advise you rather to stick to the piano until you enter college, and thus lay a good foundation for your vocal work.

Unless you wish to gain advanced credit for vocal study, it would not ordinarily be necessary for you to take up such study in order to pursue it in college.

I can see no reason why you should not teach some young pupils, especially if you continue your own advancement.

The Sostenuto Pedal

What is the middle pedal of the piano called and what is its use?

Mrs. H. A. M.

The middle pedal, now found on most modern pianos, is called the *sostenuto*, or *sustaining*, pedal from the fact that, with it, a tone or group of tones continues to vibrate, instead of being stopped when the right or damper pedal is used. Its sign is *Sos. Pd.*, or simply *S. P.*

Its chief use is to sustain a bass tone (giving the effect of an organ point) while both hands are occupied in playing varied harmonies in a higher register—an effect impossible without this pedal. The procedure is as follows: the player sounds one or more keys, thus raising their dampers from the strings; immediately, before these keys are released, he depresses the middle pedal, thus locking up the dampers affected by these keys. Thus their fall is deferred until the pedal is released.

Care must evidently be taken to have no other tones sounding when the sustaining

pedal is depressed than those which are to be continued, unless such tones are so faint or in such a high register that they are negligible. Take, for instance, the passage founded on bass D near the end of Schumann's *Papillons*, which begins thus:

Ex. 1



Here the bass D continues for twenty-six measures. On the second half of the beat on which it is sounded, the sostenuto pedal is depressed, thus holding, besides the bass D, the upper notes:

Ex. 2



which are being sounded by the right hand and which are but overtones of the low note.

Observe that the damper pedal may be freely used for other chords while the sostenuto pedal is down. It is physically difficult, however, to use the *una corda* pedal, unless this is employed to the exclusion of the damper pedal.

Naturally, the *sostenuto* pedal is but sparingly used; but when needed it becomes a valuable adjunct.

Supplemental Materials

I am teaching my son on the piano, and he is now studying Mathews' *Graded Course*, grade 3. He is also just finishing "Happy Days in Music Play." He has been practicing the scales, chords and arpeggios for some time, and has taken quite a number of second and third grade pieces. What would you suggest for him to study in connection with the Graded Course, now that he has finished the "Happy Days in Music Play"?

Is there any collection of the old classics written in a simplified form for young pupils to study?

Mrs. H. M.

While the boy continues to use the Graded Course, the most useful supplemental material would be in the form of individual pieces or collections of study pieces, such as "Facile Fingers," Op. 60, by C. W. Lemont, these to be followed by "Studies in Musicianship," Book 1, by Heller (edited by Isidor Philipp).

Various collections of the simpler piano classics are available, such as the "Selections from Beethoven's Piano Works" (Presser Collection, Volume 41); "Twelve Easy Pieces" by Handel (same, Vol. 264); "First Lessons in Bach" (same, Vol. 307). It is better, in my opinion, to give the easier compositions of the masters in their original form rather than simplified arrangements of more elaborate works, since such simplification is very apt to destroy some of their chief beauties.

Playing the Piano by Touch

By the Distinguished American Pianist, Composer, Accompanist and Teacher of Lawrence Tibbett

FRANK LA FORGE

Playing the piano by touch is one of the significant problems to which all live teachers give serious attention. The training of the pianist's hand is a feat of manual dexterity involving many psychological processes. It implies an exactness of accuracy which makes that of the expert marksman seem almost trifling. Every note must be a "bull's-eye;" and the fingers must rain down upon the keyboard with an almost incredible rapidity. Certainly the human brain and the nervous system have no more drastic demands made upon them than those of the concert pianist. Here, however, the pianist is expected to make tonal shadings which the organist accom-

A FEW YEARS ago I was playing a recital with Casini, the cellist, in the large auditorium at Leland Stanford University, Palo Alto, California. We had just started the "Rococo Variations" by Tchaikovsky, a number which lasts over fifteen minutes, when suddenly, without any apparent cause, every light in the place was extinguished. A quite audible gasp ran through the audience, they probably thinking that the number would have to come to an abrupt halt until the lights could be switched on again. But when they found that the total darkness made absolutely no difference in the performance, the effect was quite magical. I remember that I enjoyed particularly playing the number. There was nothing to detract the attention of the audience. Oddly enough, just as we were concluding, all the lights came on again as if we had planned it so. It looked like a piece of good showmanship though it was entirely unforeseen on our part. After the recital many people told me how exceptional they thought it was for an artist to be able to play in the dark.

As a matter of fact, playing by touch or "feel" is taken for granted by any pianist worthy of the name. He knows what added security, accuracy and freedom this ability provides. In fact it is necessary for any real mastery of the instrument.

Many celebrated instrumentalists practice part of the time in absolute darkness. This develops the instinct of the finger and helps one to become more familiar with the mechanical rules governing the measuring of intervals. Leschetizky said, "The finger is a creature of habit."

The pianist is prone to fall into bad habits because the keys of his instrument are spread out before his eyes. He is apt to rely too much on his sight to guide the fingers to their rightful places. It seems the easy and natural thing to do. The string player, on the other hand, soon learns to feel his way, the violinist, for instance, eventually developing hair breadth accuracy in this respect. Playing the piano by touch is likewise a matter of training and can be acquired by anyone who persists.

Since the touch system has been universally adopted by typists the general level of accuracy and speed in manipulating this machine has been increased to a remarkable extent. The prospective typist begins on a machine which has blank keys and hence he must learn the position of the keys by touch from the very start. While the process is a little more tedious at first the freedom thus gained soon becomes apparent.

Seeing Through the Fingers

BIND PIANISTS are further proof of the efficacy of the touch system on the piano. Out of a total number of

more than fifty thousand blind persons in the United States, over five thousand are of school age and are being educated in state schools for the blind. Probably two thirds at least of these are studying music, many with the hope of earning a living by some form of musical activity, others for purely cultural reasons.

It is definitely known, comparing blind children with normal children in the study of music, that the former make greater and more consistent progress than their more fortunate brothers and sisters. There are several reasons for this. Lacking the usual distractions which claim the wandering attention of the child with normal sight, the ability to concentrate is developed. Thus when they practice they make every minute count. Again when they listen to music they listen intently and absorb. They find it absolutely necessary to develop memory, and that, like the touch system, is susceptible to training. And, finally, the blind student must cultivate the sense of touch and the feeling for distances.

Blind pianists as a result develop un-

plished by elaborate mechanical means. Many artistic points are gained.

All of which implies that the pianist must resort to a highly cultivated automatism. That is, his touch sense must be cumulatively trained so that he apparently reproduces the notes without thinking of the mechanical processes involved. This results in what is known as "touch" playing. Although the hand is apparently operating without thought, it is actually demonstrating a kind of psychological phenomenon so complex and so highly developed that few brain processes equal it in any way. A better understanding of playing by touch will help to solve many pianistic problems.

usual accuracy in playing. My master in theory, Josef Labor, was born blind. Yet when I played a piece for him he would discuss the various progressions and could always tell the number of the measure in which they occurred. Herr Labor was said to have one of the most remarkable musical memories ever known.

To the accompanist, especially if one accompanies by memory, the ability to measure distances on the piano is most important, for then one may watch the lips of the singer and thus produce a much more perfect ensemble than would be possible if one were obliged to look at the keys.

Whence Comes this Freedom?

BUT HOW is this freedom to be brought about? To begin with it is advisable to consider the purely tactile sense. Close the eyes. Find middle C by its position with reference to the two black keys. Then find all the Cs on the keyboard in the same way. Do the same with E to the right of the two black keys,

F at the left of the three black keys and so forth. The groups of two blacks and three blacks will give you your key position and in time you will be able to locate a key quickly by the sense of touch alone.

When I played for Leschetizky the first time he remarked that I "measured the bass" and asked me where I had learned how to do that. It was fortunate for me that my sister, Ruth La Forge Hall, who was my first teacher, gave me the necessary instruction so that it developed unconsciously. In playing waltzes, especially, it is extremely useful to be able to measure the bass so that the eye may assist if necessary in difficult passage work in the right hand.

Take, for instance, the C sharp minor Waltz by Chopin.



The first complete measure, left hand, the fourth finger on the first G sharp below middle C and the second measure requires the fifth finger on the second D sharp below middle C. It is a small matter "feel" for the E from the upper G sharp and so to slip the thumb onto the D sharp below it (but without playing it), from there one can easily measure one octave downward and play the desired sharp. The fourth measure, left hand, has the third finger on the first G sharp below middle C and the fifth measure requires the second E below middle C. This is still easier. One feels for the first D sharp below middle C and places the thumb thereon without playing it and then measures and plays the octave E below. The same system should be carried out in the right hand. Needless to say this must be done without looking at the keys. "Study it blindly," as Leschetizky would say.

The ability to measure the intervals, namely the fifth, sixth, seventh, or whatever they may be, comes quite as naturally as does the measuring of the octave.

The added feeling of security and repose amply repays the work entailed in acquiring the touch system.



FRANK LA FORGE

LAWRENCE TIBBETT

FASCINATING PIECES FOR THE MUSICAL HOME

Modern ballet style. Grade 3.

PASTELS

WALTZ

Tempo di Valse M.M. $\text{d} = 63$

FRANK H. GREY

* From here go back to $\frac{2}{4}$ and play to *Fine*; then play *Trio*.

TWILIGHT ON THE HILLS

GEORGE S. SCHULER

Con grazia M. M. $\text{♩} = 54$

Con grazia M. M. $\text{♩} = 54$

mf

molto rall.

a tempo

Più mosso

marc.

molto rall.

poco rit.

molto rall.

Tempo I.

mf

a tempo

molto rall.

Last time to Coda ♫

molto rall.

TRIO

La melodia ben pronunziato
l. h.

mf

r.h.

l.h.

poco rit.

fa tempo

poco rit. e dim. D.C.

Coda Last time only

f slowly

mp

cresc. e rall.

mp Fine

SUMMER DAYS

In popular dance style. Grade 4.

Moderato grazioso M.M. ♩ = 132

WILLI LAUTENSCHLAEGER, Op. 104, No.

The image shows ten staves of musical notation for two hands on a piano. The music is in common time and consists of ten measures. The notation is primarily for the right hand, with the left hand providing harmonic support. The right hand's melodic line is marked with various dynamic changes, including *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). The left hand's harmonic function is indicated by bass clef and note heads. Fingerings are shown above the notes, such as '1 2 3 4 5' and '2 3 4 5'. The music concludes with a 'Fine' at the end of the tenth measure. The overall style is 'Moderato grazioso'.

Poco tranquillo

JUNE 1931

Page 413

Sheet music for a piano study titled 'H' ETUDE' in 'Poco tranquillo' tempo. The music is in 2/4 time and consists of 18 staves of musical notation. The notation includes various note heads, stems, and bar lines, with some notes having numerical or letter-like markings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) and some with arrows. The music is divided into measures by vertical bar lines. The first staff begins with a 4/4 time signature, followed by a 2/4 time signature, and then a 3/4 time signature. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, G major, F major, E major, D major, C major, B major, A major, G major, F major, and E major. The music includes dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The tempo is 'Poco tranquillo'. The page number '413' is in the top right corner.

THE CONVENT BELL

PAUL VALDEMA

Moderato M. M. ♩ = 72

— 1 —

Moderately

mp *p* *mf* *cresc.* *f* *rall.*

p a tempo *mf* *p* *mf* *rall.*

p a tempo *mf* *p* *mf* *rall.*

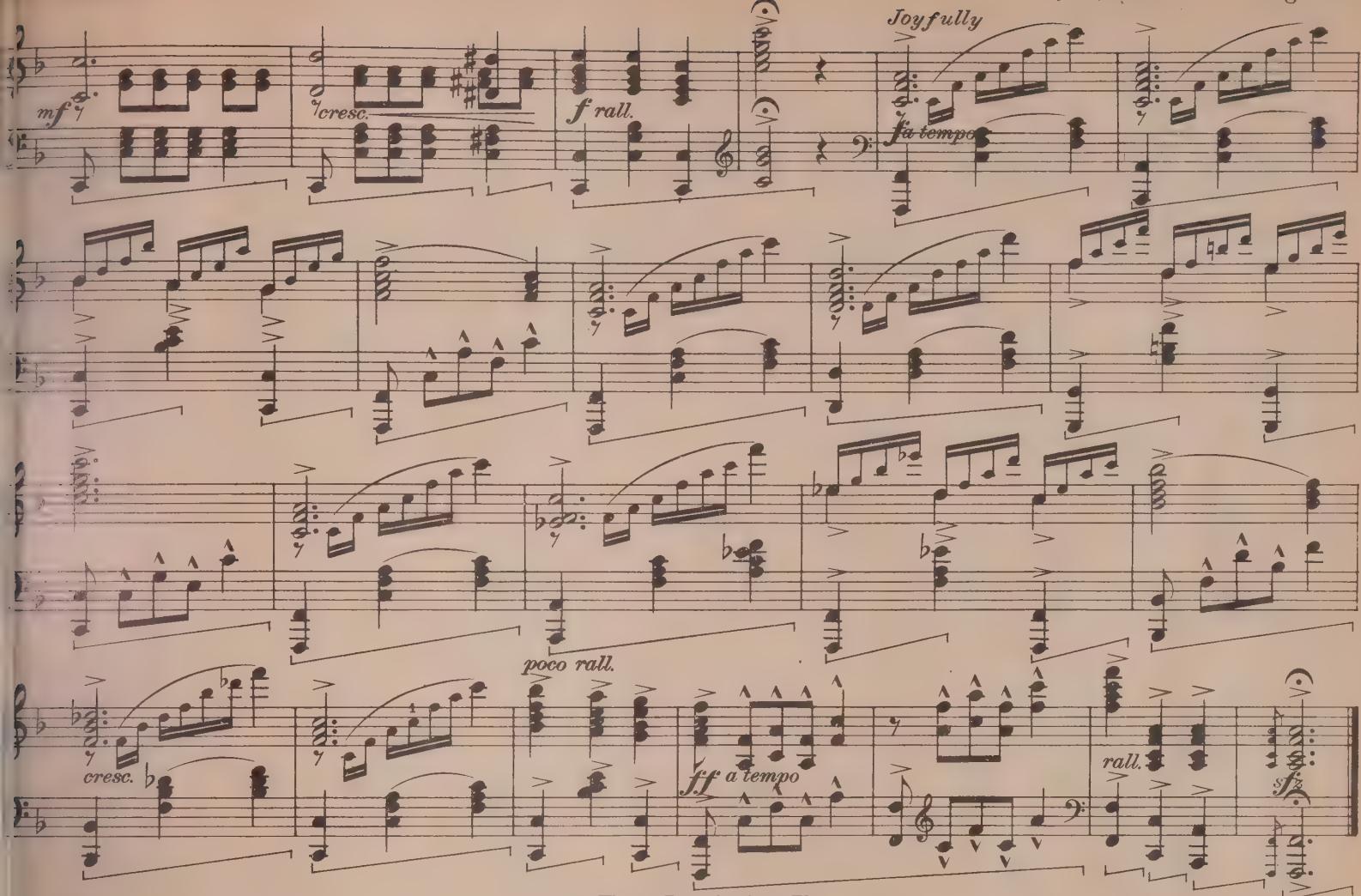
Poco agitato

mf *a tempo*

ff *molto rall. *mf** *a tempo*

cresc. *ben-*
do

allarg.



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PRELUDE ARABESQUE

JAMES H. ROGERS

Con moto M.M. $\text{♩} = 92$

f *il canto ben marcato*

l.h. l.h.

sempre forte

l.h. l.h.

poco dim. *più dim.*

agitato

poco a poco più tranquillo

p calmate

perdendosi

pp

Sheet music for piano, page 110, featuring 10 staves of musical notation. The music is in 8/8 time and includes the following dynamics and performance instructions:

- mf più mosso a capriccio
- mf
- mp
- 8
- 5 2 1 5
- 5 2 1 4 2 4
- mf
- poco a poco
- p
- cresc.
- sempre cresc.
- 8
- ff
- molto agitato e sempre fortissimo
- veloce
- l. h.
- con tutta forza e velocissimo
- sempre forte e molto allargando
- Tempo I.
- l. h.
- l. h.
- f
- p
- mp ben cantando

Sheet music for 'LE ETUDE' showing six staves of musical notation. The music is in common time. Fingerings are indicated above the notes, and dynamics such as *l.h.*, *mf*, *p*, *pp*, and *ppp* are used. The piece concludes with a dynamic of *dim. sempre* and a tempo marking of *perdendosi*.

VALSE LYRIQUE

No. 2

Appassionato, sempre molto cantabile ed espressivo

ED. POLDINI, Op. 79, No. 2

Sheet music for 'VALSE LYRIQUE' No. 2. The music is in 3/4 time. The first staff begins with a dynamic of *f* and a tempo marking of *rall.*. The second staff begins with a dynamic of *a tempo*. The music includes performance instructions such as *a tempo*, *rit.*, and *a tempo*.

Sheet music for piano, six staves, with the following dynamics and performance instructions:

- Staff 1: *p dolce*, *a tempo*, *rallentando*, *molto*, *largamente più vivo*, *f rit.*
- Staff 2: *a tempo*, *crescendo*, *ff*, *rit.*
- Staff 3: *a tempo*, *f*, *largamente*, *a tempo*
- Staff 4: *ff*, *ff*, *allargando*, *molto cresc.*
- Staff 5: *ff*, *a tempo*, *rit.*, *ff*, *a tempo*, *rit.*
- Staff 6: *a tempo*, *ff*, *mp*, *dim.*, *p*, *rit.*, *lento*, *armonioso*, *rallentando*, *crescendo*, *vivo*, *ff*

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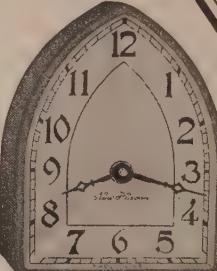
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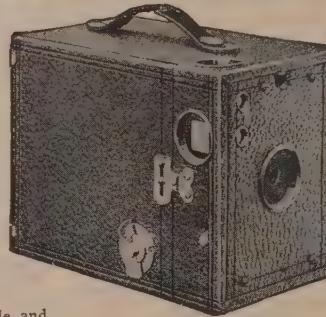
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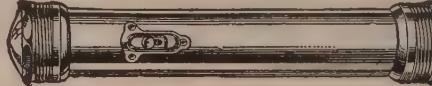
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What About It?

BY THIS TIME the reader who is a musician will say: "What has all this to do with music? Simply this. Nutritional science is on the verge of great discoveries. A few deficiency diseases have been isolated. We do not, however, know how many other diseases may be the ultimate result of a neglect in the consumption of vitamin-containing foods. The rational conclusion is that one should cut down on the proteins and carbohydrates and increase the consumption of bulk vegetables, fruits and particularly the citrus fruits and the palatable leaf and root vegetables that may be eaten and well assimilated raw. Milk, butter, tomatoes, cucumbers, olive oil and such should be staple; and it should be remembered that the French *cuisine*, which includes far more glandular meat foods than ours, has been one of the most famous in the world. The French, on the whole, are an exceedingly healthy people. Do not these facts give musicians, constantly subject to physical, mental and nervous drains, particularly those of us who have suffered from lack of vitality, owing to food ignorance, something about which to think? Moreover, it so happens that the foods rich in vitamins are those which are also rich in essential minerals such as iron, potassium, phosphorus, calcium, sulphur and iodine.

Food Combination

THE THIRD great factor in the understanding of foods is that of food combinations. Upon this subject there is a great variation in medical opinion. Some physicians contend that man is an omnivorous animal like the pig and can eat any combination and "get away with it," as long as the quantity is not excessive. The admonition in Genesis, "In the sweat of thy brow shalt thou eat bread," is the doctrine of this group. Certainly those who do a great deal of heavy outdoor labor can assimilate more food. But what about the farmers in our own New England, our South, and our West, who in many cases spend most of their time out of doors, and who have been the biggest market in the world for patent medicines? They certainly believed that they had the best of "good, plain food," and yet they and their wives were ailing most of the time. Much of this was, of course, due to the lack of fresh foods and to pickles, preserved foods, spiced foods, smoked foods, and, in other words, "dead foods," killed by sugar, vinegar, spices and smoke. When they had good foods, they ate them in impossible combinations.

The writer has been intensely interested in the theories of Dr. W. H. Hay of East Aurora, New York, and his disciples, notably Dr. O. Clayman Campbell of Philadel-

phia. These men, working upon principles which we understand have been adopted part for over one hundred years, divide foods generally into groups of compatible and incompatible thus:

Normal Food Chart Prepared by
Physicians and Food Experts

STARCHES	PROTEINS
Cereals Rice Potatoes Bread Pastries Pumpkin	Macaroni White flour Cornstarch Bananas Beans (dry) Peas (dry)
do	do
combine with	combine with
SUGARS	FRUITS
All sweets Preserves Honey Molasses	Raisins Sugar Figs Dates Maple sugar
do	do
combine with	combine with
VEGETABLES	FATS
Artichokes Asparagus Beans (fresh green) Beets Beet tops Brussels sprouts Cabbage Carrots	Cauliflower Celery Corn (sweet- 1st day picked) Cucumber Dandelion Endive Garlic
do	do
combine with	combine with
FATS	FATS
Fat bacon Butter Cod liver oil Oatmeal	Egg yolks Lard Olive oil Patent oil
Take milk with fresh fruits and vegetables only. Take fruit salad only with a protein meal. Take vegetable salad with either starch or protein meal.	Green peas Radishes Sauerkraut Spinach Sweet beans Summer squash Tomatoes Turnips Watercress

Yeast is a ferment and may be used with either carbohydrates or proteins.

(See Publisher's Note at end of this article—telling how this card may be obtained free.)

In general the theory is that the carbohydrate group of foods requires an alkaline bath for digestion; that the protein and acid fruit group requires an acid bath in digestion; and that the mixture of these two groups at any one meal results in fermentation, putrefaction and toxemias which last may be the synonym of practically all diseases, depending upon the weakness and indispositions of the body of the individual to get rid of the poisons believed to be produced by these combinations. Therefore, when you are determining upon a meal, decide whether it is to be a carbohydrate meal or a protein-acid fruit meal and do not mix these groups, but eat plentifully of the other foods listed which go with either group. Dr. Hay, in starting his patients upon this treatment at the famous Sun-Diet Sanitarium of East Aurora, New York, gives each patient half a pint of Pluto Water every day for three days and on the days that the patient undergoes this treatment he takes nothing but the juices of citrus fruits in any desired quantity. Thereafter the patient is placed upon a compatible diet system indicated in the part by the aforementioned list.

The writer has received such extraordinary benefits from practical experience in following the advice given in general in this article that he feels it a privilege to pass it on to his fellow musicians. Moreover, he has talked personally with at least fifty men who have been brought back to health and who have recovered from ailments (many of the most desperate character) which have for years resisted expensive treatment.

On arising in the morning the writer takes a quart of hot water into which the juice of two lemons has been squeezed. Then for breakfast he has a large glass of orange juice into which the juice of the green tops of two branches of celery has been squeezed. On alternate mornings he has a large glass of tomato juice (tomato juice vitamins suffer little from canning) into which is squeezed the juice of a qua-

(Continued on page 450)

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

-*

CAPRICE

NANCY BUCKLEY

GUSTAV KLEMM

Andante moderato

Andante moderato

I gave to you a rose, one hap - py morn,

A ti - ny bud pink-pet-al'd by the dawn; So shy it was, so lit-tle and a lone,—

That in its gold-en heart I hid my own. Your white hands held it for a

lit - tle while, Your sweet lips touch'd it with a ten - der smile, Then care-less-ly you

tossed the rose a - way— And never knew you broke a heart that day.

JOSEF WASHINGTON HALL
(UPTON CLOSE)

IRVING A. STEINER

Allegro

1. The trees are bursting with blossoms As
3. Here with the rest of na-ture, My

white as the vir-gin snow, The hills smell sweet of their ver-dure, And the lil-ies bloom be-low. — 'Tis
soul seems to swell and grow And reach with a rap-turous long-ing For the joy that God must know.

youth and Spring, And the blue birds sing To the blu-er sky a-bove; For what is so gay as a

new spring day, And what is so sweet as love!

2. On the green earth's full, firm bos-som The ti-ny chick-weed lies, While o-er-head in the branch-es, The

warm wind sighs and sighs. 'Tis youth and Spring, and the glad birds sing To the lightsome realm of May, And life looks long and a burst of song

con passione

Thrills thro' the heart all day

con passione *f*

3. And

D.S. *§*

HOME AGAIN

Moderato

Words and Music by
GERTRUDE MARTIN ROHRER

§

The hills are turn-ing green a-gain at home-to-day, The
or-chard trees are all in white at home-to-day, The

poco rit. *a tempo*

fields are smil-ing in the sun at home to-day; The woods are sweet with ev'-ry grow-ing thing a-
li-lac hedge is all in bloom at home to-day; The house is still and mute-ly calls to me a-

Refrain Duet or Two-Part Chorus, ad lib.
a tempo con espress.

rall.

gain. I want to go, I want to go back home.

rall.

a tempo

I want to go a-cross the hills and see a-gain the

old home, I want to feel the breath of Spring a-mong the trees; I want to hear the

8

p.

birds call and smell the fern and may-bell, I want to go, I want to go back home.

poco rit. *con espress.*

1 D.S. 2

The

D.S.

DANCE OF THE IMPS

POLKA DE CONCERT

SECONDO

A good exhibition duet. Grade 4.

IRENE MARSCHAND RITTE

Tempo di Polka M. M. $\text{♩} = 108$

Tempo di Polka M. M. $\text{♩} = 108$

SECONDO

ff

rit. a tempo

Fine p

TRIO

mf

p

D.S.

*From here go back to $\frac{2}{4}$ and play to *Fine*; then play *Trio*.

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DANCE OF THE IMPS

POLKA DE CONCERT

IRENE MARSCHAND RITTER

Tempo di Polka M. M. $\text{♩} = 108$

PRIMO

From here go back to S and play to **Fine**; then play **Trio**.

Edited by Franz Kneisel

A standard number in a masterly edition. Grade 3.

BERCEUSE No. 2

FELIX RENARD, Op. 2

Violin *p con sordino*

Piano *pp*

Andantino

Fine

rall.

a tempo

mf a tempo

rit.

un poco accel.

a tempo

p

rit.

colla parte

*p D. C. **

* From here go back to the beginning and play to *Fine*; then play *Trio*.

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TRIO *a tempo espr.*

1 1 0 4
ten.
a tempo
mf
1 1 0 4
colla parte

1 1 2 1 0 1
accel.
accel.
colla parte

1 2 II 3 3 III 4 3 2 1
rit.
p colla parte rit.
D. C.

Wine and playable festal postlude. Grade 3.

pare: *{* Sw. Celeste
Ch. Concert Flute 8'
Gt. Gross Flute
Ped. Bourdon, Bass Flute 8'

CHANT JOYEUX

ERNEST H. SHEPPARD

Moderato
March tempo

add Gedekkt
staccato
mf
nf
Senza Pedale

Gt. or Ch.
Sw.

Celeste with Super octave

Sw. > 3 Gt. Ch.

Sw. Ped. Bourdon & Bass Flute simile

Sw. Ch. Concert Flute

Sw. Strings with Super Coupler (closed)

Ped. as before

3 tr. a tempo

rall. molto Sw. a tempo

Gt. Gt. molto rall. pp D. S. §

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Cords, broken chords and "cross hands";
in one piece. Watch the Pedal! Grade 2.

IN THE CATHEDRAL

MILDRED ADAIR

Adagio M. M. $\text{♩} = 53$

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VALSETTE

ROBERT NOLAN KERR

Sing the left hand melody. Watch the short slurs. Grade 2½.

Moderato M. M. $\text{♩} = 144$

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For Educational Study Notes see Junior Etude Department.

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LITTLE WILDFLOWERS

They line the roadside, bright and fair,
Breathe forth their perfume on the air
And bid us be as pure as they
As o'er life's path we wend our way.

Grade 1

M. L. PRESTON

Moderato

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D. C. al Fine

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PEEK-A-BOO!

WALTZ

SECONDO

HELEN L. CRAMM, Op. 37, No. 1

Tempo di Valse M. M. $\text{♩} = 116$

mf mark the melody

mf mark the melody cresc.

Fine

D.C.

British Copyright secured

LITTLE SNOW MAN

MARCH

Fast, lively style. Grade 2.

March time M. M. $\text{♩} = 108$

WILLIAM M. FELTON

without pedal

a tempo

rit.

mf

cresc.

Fine

Ped. simile

cresc.

dim. D.C.

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PEEK-A-BOO!

WALTZ

PRIMO

HELEN L. CRAMM, Op. 37, No. 1

Tempo di Valse M. M. $\text{♩} = 116$

Peek-a-boo!

I can see you hid-ing there!

mf

f

p

mf

cresc.

Fine

D.C.

ECHOES OF SEVILLE

For Rhythmic Orchestra

Valse Espagnole

FRANK H. GREY

Tambourine 3 Add Triangle to Castanets if desired.

Castanets 3

Cymbals 4

Drum 3 4

mf

SS

1 2

Fine

f

1 2

D.S. al Fine

THE SINGER'S ETUDE

Edited for June by
FRANTZ PROSCHOWSKY

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself

Tone Thinking Relative to Culture

TONE THINKING Classes have always played an important part in the writer's investigation of the singer's problem.

The origin of voice starts with the origin of man. Consequently, it is the work of our Creator and is perfect. The human voice, when used in accordance with nature's laws, is a flawless instrument. This is true equally in speaking and in singing. Through correct "Tone Thinking" we find nature's way to sing the only indisputable, self-asserting, correct manner of using the voice.

The human voice is particularly potent in demonstrating the workings of the intellect. Intellect, as we use the word, is the coördination of what we perceive through our five senses, or, concepts registered on our memory. I should like to call memory our sixth sense. Memory is the corner stone of our intellectual structure.

The use of the human voice is very simple, if we understand nature's laws pertaining to the voice—spoken or sung. Through the sense of hearing we control the mechanism used in producing our spoken voice and its extension, the singing voice.

All emotions, thoughts and desires conceived in the mind take form ready to be expressed through "tone-thinking."

Through a physical mechanical device, mentally controlled, we are able to convert our exhaled breath into sound to which we give form. We call these forms vowels. They are as definite to our sense of hearing as visible forms are to the eye. For example, the vowels *a*, *o*, *u* are as familiar and concise to our aural sense as a triangle or a square is to our visual sense. What actually happens to the breath while being moulded into vowels, acoustically through the larynx, we call articulation. Articulation, then, is the converting of breath into sound. This is controlled by the mind through the sense of hearing. Hence the controlling factor in giving expression to the intellectual content through sound is "Tone Thinking."

The Breath Box

ALL RESONANCES are originated in the larynx. The larynx with its vocal cords, mentally controlled, produces intonation, volume, vowel form and tone color. Correct "Tone Thinking" subconsciously makes the singer breathe rhythmically, mathematically and artistically. Fundamentally the art of breathing for singing—tone production which does not waste breath—is based on perfect inner hearing or "Tone Thinking."

Through correct "Tone Thinking" we attain all the ideal qualities of perfect singing, range without effort, volume without forcing, pianissimo with marvelous floating skull resonance, diction equal to the most distinctly spoken voice and expression and tone color reflecting the most subtle moods

and emotions in the realm of our imagination.

The study of singing is often encumbered by illogical, inconsistent and therefore false theories. Thousands of failures prove this to be true. Man-made breathing methods produce self-consciousness, the arch foe to the art of singing. Only those who are willing to find their knowledge in "nature's way to sing" can attain perfection.

Now vowels or sound forms are the result of speech evolution, and man today can do little else in respect to them than learn nature's immutable laws regarding the hearing of the voice through vowels. This is the important factor because perfect vowel sounds cannot be produced with wrongly adjusted vocal organs.

Word Boundaries

MUCH HAS been said about vowels, but consonants, too, have their im-

portance and distinctive character in that they are used to begin, divide and terminate our words. They are produced by the lips, by the tip of the tongue, and front of the hard palate, by the root of the tongue and the arch of the soft palate. But aspirated and nasal consonants must not be forgotten. There is the vowel consonant *w* which is formed by an aspirated *h* followed by the vowel *oo*—as in the words *where*, *what*, *why*, *when*. The nasal consonants *n* and *m* are made with the tip of the tongue and the hard palate and lips, blocking the oral passage and directing the sound into the nose.

But I must warn against existing theories using nasal consonants in training for vowel formation. Nasal consonant resonance is absolutely devoid of any proportion of vowel resonance; nasal resonance mixed with vowel sound is not only detrimental to but in fact destructive of the

purity and beauty of the vowels and the voice.

Breathing, the first and last function of life, is a most natural process. Let us compare breathing to another natural action of our bodies, that of walking. We know that our legs move from the hips to the toes, but we do not consciously think of these movements. They are automatically controlled through the reflex action of our minds, coördinating with the rest of our bodies. If we live and walk on easy roads our legs are perhaps less developed than if we live in the mountains and have to climb and carry our bodies under most strenuous conditions. Muscular control develops according to the demands made upon it.

In breathing muscular control is increased through correct use of the voice. In singing, tone is breath and breath is tone. But, as tone is judged and perfected by the sense of hearing, the direct development of the breathing apparatus is a sequel to the correct use of singing voice.

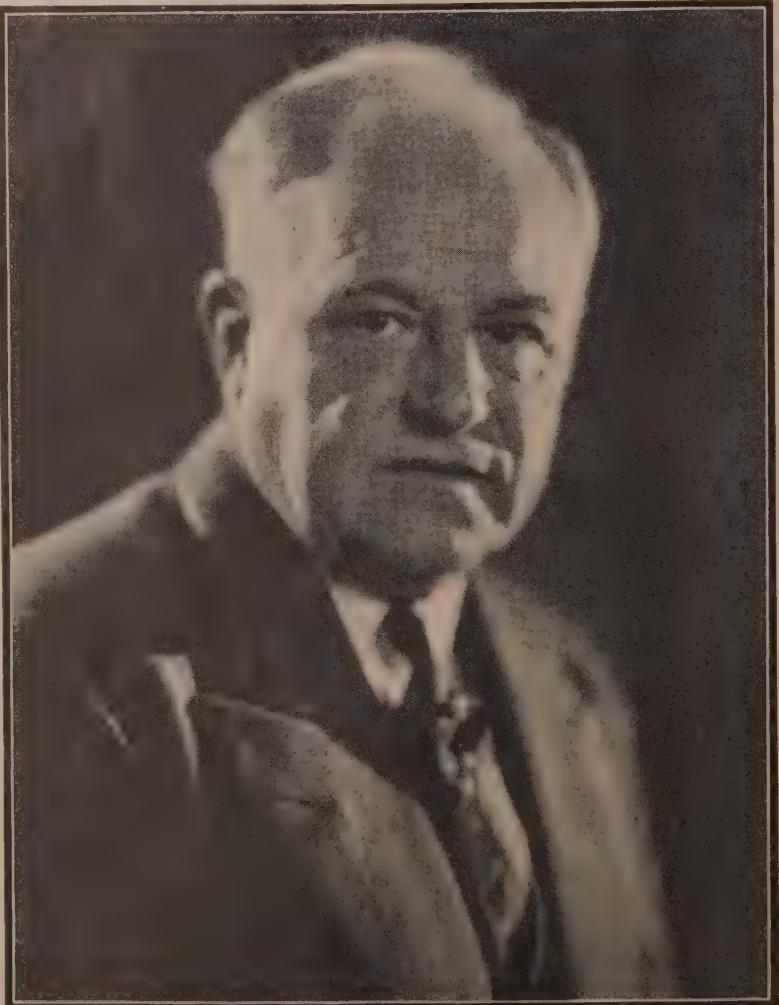
The Mechanics of Breathing

WE ALL know that every time we breath is inhaled the floating ribs, abdomen and chest expand to make room for the inhaled breath while the diaphragm sinks. These movements respond spontaneously if we are not guided by erroneous preconceived ideas of needless breath dimensions, but instead use a tone that does not waste breath.

I make this statement because all breathing exercises or training of mechanical breath control will never suffice a singer, young or old, whose fundamental tone is breathy. Breath control can develop only with a tone that does not waste breath, and, conversely, a resonant tone develops correct breathing, spontaneous and ample for all demands.

Young children especially love to hear the sound of their own voices. In the majority of cases the child voice has a decided ring which is the result of natural tone production. But if the teacher in his desire to have the child sing softly permits a tone which is breath-wasting, he is making a mistake, no matter how well meant is this instruction. It robs the voice of the ability to sing both soft and full voice, and, worst of all, it lays a wrong foundation in the very grades and ages of the child's life which should be utilized in building corner stones for the future.

All breathy singing of unmusical sounds kills the vitality of the voice and makes intonation uncertain, diction indistinct and dynamic climax impossible. Singing either right or wrong, and, as singing is fundamentally for the ear, it must be judged through hearing. Perfect singing includes volume without forcing, diction distinct that the listener may understand without any conscious effort, intonation



FRANTZ PROSCHOWSKY

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THINGS WE MEANT
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spontaneity, expression and variation in volume without a resorting to the two extremes of whispering or yelling. All of these good qualifications are readily found, preserved and developed if we do not depart from the logical laws of nature.

Nature's Way

NATURE when she invested the normal human being with a voice likewise gave him the way to use it. We must preach natural simplicity based upon an understanding of nature's laws which preclude man-made fads and artificialities. These rules should never be overlooked. Perfect articulation and diction are fundamental aspects of all correct singing, whereas breathing largely develops through correct use of the voice, this again being based upon correct thinking and hearing of the vowel tone. I call it tone-thinking. May I repeat, in order that it be not forgotten, that pure vowels cannot be produced with wrongly adjusted vocal organs. The teacher of voice must therefore train himself to hear pure vowels.

Sung vowels are the counterparts of spoken vowels, provided that the speech is correct. The vowels we sing must be understood independently of spelling. We must sing as we speak, not as we spell. The adjustment of the singing voice is identical to that of the speaking voice. This is perhaps the most tangible point we can give the teachers, especially those who teach young children.

The entire future welfare of our country and indeed of the whole world is entirely dependent upon the education of the

child. The influence of our schools, both public and private, on the cultural growth of the nation, cannot be overestimated. Let us therefore present to children of all ages the subject matter of voice production in its most perfect, beautiful and exquisite form. Our manner of speaking and our language must provide our little ones with an example of what culture from within may do for one's voice—which is a means of expressing the intellect. Only through mental development and education which is best furthered in the schools can we help to solve the world's greatest problems today. This we may do by creating a love for such endeavor and a thorough understanding of our difficulties both imminent and remote. The study of the human voice can do this because it offers a universal appeal. What people does not express itself through song? Music is an international language, and can serve as a bridge to join us all together in mutual understanding.

"Nature's way to sing" is open to all who are able to understand and use it. The principles that I have explained will help any logically thinking student or teacher to form clearer and more natural concepts regarding the use of the human voice. This same voice is capable of presenting our intellect. And intellect is the basis for everything pertaining to culture or daily life, here, in the remotest corners of the world, and in the yet unexplored realms of the future. This noble work is bound to bring ever greater results because it is based upon fundamental truth.

What of the "Made" Voice or the "Phenomenal" Voice

WE FREQUENTLY hear the expression, "a made voice." Such a thing does not exist. To make people sing without a voice is impossible. However, at times we might believe that we had made a voice but we have not. When Nature has not given the individual the ability to carry a tune with some conception of vocal sound, the task is useless; but, if there is something to start with, a certain musical taste or intelligence, we may develop singing at least to some extent. To expect that such a voice can later compare with a voice that by nature has rare volume and quality would, however, not be fair. Any voice, no matter how inferior, can, with correct guidance, improve; but to assume (as is often done) that anyone can learn to sing and have a fine voice is wrong. Such statements usually have their source in the bag of tricks of a professional charlatan.

To be a singer one must have, first of all, voice. The voice called the "phenomenal" voice is, no doubt, the rarest musical gift. Thousands of voices are termed

"phenomenal" but most of them are very far from it. Real phenomenal voices go down in history. Of the thousands of singers whose names are on men's lips today, there are only a few who will go down in history. The greatest tenor within the memory of the average man is Caruso. His records, whenever played, will always be outstanding examples of God-given phenomenal voice and deep-felt sentiment. No matter how near other singers have come to his standard, up to the present time none has actually reached it. Among female voices, we have no records of Jenny Lind or of Christine Nilsson, and the records of Adelina Patti's voice, made in the latter days of her career, do not do justice to her; but still these names remain, a testimony to the true phenomenal voice. To be phenomenal is not a necessity, nor can we make ourselves so, but we can with diligence develop and refine the talent that combines a beautiful voice, intelligence, and innate artistic feeling.

Voice Troubles: Pianissimo

PIANISSIMO and *mezza voce* are the pearls of the singing art, the much-sought treasures of every singer, the embodiment of freedom and perfection in singing. And yet how few are the singers who have absolutely legitimate *pianissimo* and *mezza voce*! Why should they be so difficult of achievement? Is it that every singer strives to "do" something to make them "happen"? With men we hear falsetto as a substitute, with women, a breathiness or "steam whistle" quality which amounts to the same thing. In the simplicity of these effects lie their greatest difficulty as well as their greatest charm.

I do not believe that a knowledge of the vibratory surface of the vocal cords and

the changes that are involved in producing a *diminuendo* will necessarily be of value to a student seeking to cultivate *pianissimo* or *mezza voce* but a simple picture may not be unproductive of good results. The vocal cords are the vocal lips which articulate the vowel sound. Let us consider them first vibrating while producing a tone of normal size; if the tone decreases in size the length of the part of the vocal lips vibrating also decreases and, in consequence, the corresponding amplitude of the vibrations.

Wrong or forced breathing and wrongly used nasal resonance are obstacles to this simple mechanical action. Let us suppose,

(Continued on page 452).

FRECKLES

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THE ORGANIST'S ETUDE

Edited for June by

ORLANDO A. MANSFIELD

Mus. Doc., F. R. C. O., F. A. G. O.

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



Phrasing

After more than a quarter of a century's experience in teaching and examining, the writer has reluctantly come to the conclusion that very few musical students have a clear idea of what phrasing really means. Accordingly, at the risk of being considered egotistical, he will quote from his recently published book on the "Rudiments of Music" his own definition of the term. This is to the effect that phrasing may be defined as "the correct observance of the connection and disconnection of sounds with the relative degrees of force or accent required for their artistic rendering."

Of course the most important sign connected with phrasing is the slur, a sign too well known to need detailed explanation as regards its appearance.



But concerning its use we need to remember that when it is applied to two notes of short or moderate length, or to two notes of which the first is greater than the second, it denotes that the first note is to be accented and the second shortened. Ex. 1 (b). Thus the slur often overrides the regular accent of the measure, since

if the first of the two notes falls upon an unaccented beat the accent is temporarily transferred to that beat:



Here the accent, so far as the organ is capable of expressing it, is placed on the notes marked with an asterisk.

But when the second of the slurred notes is longer than the first, the second note is still shortened, but the ordinary accent of the measure obtains:



Here the second (upper) C is both accented and slightly shortened. This is the case in the first movement of Mendelssohn's "Second Organ Sonata," and in the pedal part of the first variation of the Choral in the "Sixth Sonata."

When, however, the slur connects more than two notes it is usually a mere sign of *legato*, the last note not being shortened unless it is an accented note (see Ex. 1 e), or a note immediately following the accent (see Ex. 1 c), the latter forming the so-called "feminine ending." Of course when the last slurred note is the first of two or more repeated notes, this last slurred note is shortened as shown in Ex. 1 a. Confirming our previous statement that when the

slur ends on an unaccented note, the final note is not shortened, the slur being a mere sign of *legato*, we note that Mendelssohn originally wrote the last measures of Ex. 1 thus:



Here, of course, there would be no break whatever at the A, the last note under the slur; because A is unaccented.

Unfortunately, although the system outlined above was, in substance, that practiced by the great classical masters, yet many of the slurs to be found in the original edition or reprints of Mendelssohn, Smart and other writers of the last century "were put in to indicate roughly the general *legato* rendering," to assist the eye in reading, or, as others seem to think, "to give the music a more finished appearance," the slurs, as a rule, running from measure to measure.

Several editions of Mendelssohn, with the phrasing indicated in the modern style, are now available; and, in the case of Smart, the writer of these notes has just edited an edition in which the phrasing has been most carefully inserted in accordance with the method outlined above. This edition is published by Messrs. Paxton of London.

By the old English and Continental organists and in old Organ Schools, such as those of Schneider and Lemmens,

phrasing, as we understand it, was never mentioned. The formula of the old school organists was, says Mr. F. G. Edwards, "Place your hands on the keys and keep them there till you are obliged to lift them off." In confirmation of this statement Mr. Edwards relates that he once invited James Turle (1802-1882) to try a new organ erected in a London church in 1876. The sometime organist of Westminster Abbey "extemporized upon the Great Diapasons in a masterly manner for some minutes," but, says Mr. Edwards, "I do not think he lifted his hands from the keys once during the whole time. Suspension sequences and imitations were there in rich abundance, but of phrasing there was hardly any trace."

Evidently our author introduced this story in order to "point a moral." We cannot do better than conclude with his words which are to the effect that "the only available means of marking the phrase sections upon the organ" is by "lifting the hands from the keys." Therefore, says he, "I cannot too strongly impress upon my younger readers the importance of this principle. If they will always carefully follow it out they will acquire a lightness and elasticity in their playing which will invest it with a new charm and which will be in strong contrast to the monotony resulting from invariably 'gluing' the hands to the keys. One is a musically performance, emotional, artistic, and full of soul; the other is a dreary mechanical business equal only to the efforts of a barrel organ grinder."

The "Organ Touch"

AS NOBILITY has its obligations and wealth its responsibilities, so such inventions as are generally acknowledged to be genuine improvements demand increased efficiency and operative skill from their recipients or beneficiaries. A remarkable instance of the accuracy of this statement, trite and obvious though it may be, is found, musically, in the case of organ construction. Here the wonderful progress in this respect which has been made during the last century has necessitated a corresponding advance in the general technic and manipulation of the instrument.

In the matter of manual touch this forward movement has been particularly noticeable, the more so because upon the older organs variety in this respect was almost unobtainable owing to the heaviness of the action. This defect not only necessitated considerable physical exertion to secure adequate key depression, but called for a variety of pressures in accordance with the demands made upon the wind chest, the touch when the full organ

was in use being much heavier than that required when softer combinations were employed. Also the touch upon the Great manual was far more weighty than that on either Swell or Choir, and this to such an extent that organ students were enjoined with reason to adjust their touch to that required for the heaviest manual even when playing upon a keyboard possessing a lighter mechanism than that of any of the other rows of keys.

Further difficulties were caused by the larger pallets and greater wind supply demanded by the bass octaves, also by the use of manual couplers. The one rendered equality of touch almost impossible. The other prohibited varied and rapid execution.

Enlarged Scope of Organ

ON THE modern organ all this is changed, the touch of an instrument with pneumatic or electric action being, as a rule, almost as light and quite as even as that of any grand piano. Thus delight-

ful pleasure is substituted for physical exhaustion and irritability, and the performer's chances of easy and smooth execution are marvelously increased.

Hence, to take only the matter of bare speed, the recital organist is expected to be the equal of a professional pianist. This he cannot possibly become without sound pianoforte practice and the intelligent study under a competent teacher of scales (especially those in double 3rds and 6ths), arpeggios (in close and extended positions), chords and other technical exercises and keyboard effects.

As Mr. Ellingford, the present organist of St. George's Hall, Liverpool, writes in his text book, "The Organ," "It is of the utmost importance and of the greatest advantage to anyone contemplating the study of organ playing that independence of finger movement, facility in playing scales and arpeggios, both *legato* and *staccato* at a moderate tempo, and the ability to play moderately easy pieces on the pianoforte should be attained before the study of the

the organ is begun." By far the larger portion of the bad manual playing often heard from otherwise acceptable organists is due to the lack of this pianoforte training. "Such training," says Mr. Ellingford, "should be applied to organ manual playing whenever possible or practicable" in order to "ensure a clean and clear technic," and to act as "a safeguard against the abuse of changing fingers upon a key without repetition of sound, a practice which, in organ manual playing, has become a most pernicious habit."

Here, although the discussion of manual fingering is somewhat foreign to the purpose of this article, we may observe that for the avoidance of the undue use of "fingering by substitution," there is no better method than the practice of scales in double 3rds and 6ths, without change of finger, by which method the longer fingers are trained to pass over the shorter, the only trace we have left in modern keyboard technic of any of the practices of the old harpsichord players.

A More Varied Palette

ANOTHER advantage afforded by modern organ action, and one which competent organist is expected to good account, is that of variety of [This, on the piano, is secured by methods of "attack" as well as by different systems of "release" of the hand on the organ, as Mr. Ellingford says, "varying the finger pressure at the keyboard does not make the difference." Here, then, and for short time only, the technic of the hand of the pianoforte part company. Authorities, however, agree that the son of the key must be prompt and in order to avoid what Dr. Eaglefield in his treatise on *Organ Playing*, "a very squeaky tone-production," of "a pell-mell treatment of sound" is generally held that the organ should be pressed and not struck, according to Dr. Clarence Dickinson in his "Technic and Art of Organ Playing" being acquired by "keeping the hand always touching the keys."

In this opinion the writer of this article leave to differ. His native would never permit him to think himself as an "authority;" but, after years of organ playing and teaching, come to the conclusion that a certain kind of finger action—high, straight, rapid—is essential in all scale and passages involving *staccato* effects giving brilliancy, also in certain figures and chordal groups in which demanded prompt attack and clear expression.

On to the question of key release do not only join hands again with the technic but also find that with methods we can, on the organ, greater effects. This is because, from the question of resonance or in large buildings, the release of an eye means entire cessation of sound,

a thing impossible to some extent on the pianoforte owing to the more or less continual vibration of the strings. Here we observe that every kind of release must be absolutely prompt, the length of the detached note or chord varying according to the degree of *staccato*. Thus the *staccatissimo* note or chord receives about a quarter of its written length, the ordinary *staccato*, about a half, the *mezzo staccato*, about three-quarters, and so on. As the French organist, C. M. Widor, asserts, "The organ is a wind instrument: it requires opportunity to take breath."

In the case of single notes the release is usually effected by a sharp raising of the finger; but, in the case of chords and often in the case of a detached note at the end of a phrase, the release is from the wrist, the hand flying backwards at an angle of about 45 degrees, with the wrist as a pivot."

The Rapid Release

IN THE case of chords, whether powerful or otherwise, but especially in the former case, the release must be rapid and downwards, so rapid, says Dr. Dickinson, "that the hearer is not conscious of any notes hanging on after any others. Even a poor downward release will be less noticeable than the overhanging of an upper note which is certain to sound thin and insistent." Concerning this method of release, Dr. Hull asserts that "a great deal of practice is necessary before one can hear its full advantage," which is that "it deletes the higher and more screaming harmonics," and is the more necessary seeing that "even when the notes are supposed to have been taken off altogether, the feat is very rarely accomplished." Lastly, Dr. Hull confirms the statement made in our initial paragraph, by saying, "No one musician has such complete control over a large tone mass as the organist, and, with the increased responsibility, naturally more finish is expected."

Accent

UR "Phrasing" something was said at accent. This, as may be inferred in what we have stated in our article "such," cannot be produced by in-finger stroke or by any variation, or by finger pressure, as on the forte. Consequently many otherwise informed people have declared accent on the organ to be an impossibility. For example, Professor Percy C. Buck, in the edition of "Grove's Dictionary," deems, apart from the Swell Pedal, nothing on the organ is obtainable. Such a statement as this makes us rub our eyes and wonder whether we are living in the 20th or the 18th century, also whether the less accents we imagined we had were not after all some mild spectral delusion.

In this state of bewilderment we are told by Dr. Clarence Dickinson who declares that "the assertion that no accent is possible on the organ is absurd, its effect in application would be nil." If, then, accent upon the organ use the words of Milton, not an "initely dead" thing but something contains "a potency of life" in it, can it be obtained? Not by "in-pressure," says Dr. Dickinson, but, owing to "the sudden partial opening of the Swell Pedal," by holding back from the attack of the notes or a barely appreciable trifle, "which catches the attention of the ear . . . a perfect effect of accent, the greater the separation, the lighter the accent."

In some case accent may be

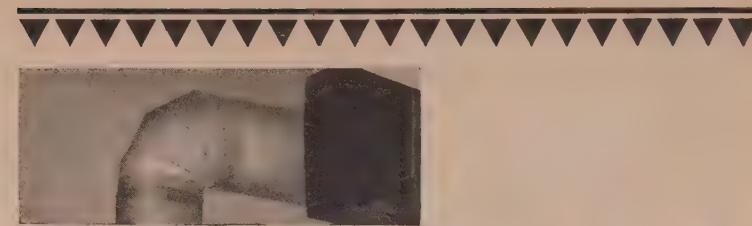
produced not so much by a delay before the note or chord as by holding either of these "a barely appreciable fraction longer than its face value."

With this attitude agrees the statement of the eminent Parisian organist, C. M. Widor, to the effect that upon the organ all accents are dependent upon rhythm. Says he, "You may bear upon the keyboard with the weight of pounds, with all the strength of your shoulders—yet you will gain nothing by it. But delay by the tenth of a second the attack of a chord, or prolong this same chord the very least, and judge of the effect produced! Upon a manual not provided with a Swell box one may obtain a *crescendo* without the aid of a mechanism of any kind, by the simple augmentation of the duration allowed successive chords or detached phrases."

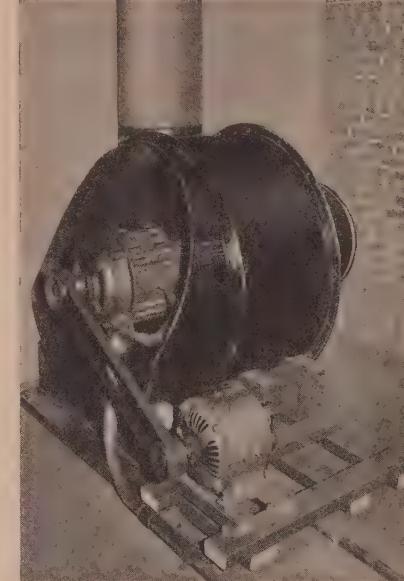
We take it, therefore, that accent can be obtained upon the organ, but by means rhythmical rather than merely technical. Thus, in the following from Mendelssohn's "Fifth Sonata":



while all the chords except the last should be played crisply, by shortening the one at (a) and especially that at (c), also by a very slight dwelling upon that marked (b), we may secure an accent at (b) and also one at (d). Other passages will doubtless suggest themselves to the student for similar study.



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A Time-Saving Method to Keep Up Old Pieces

By ANNA MARY MOON

AN HOUR a day for practice! How little, considering the number of pieces one would like to keep up!

But since this is all some students can afford it is well to look over the music and decide which pieces need more practice and which less. A list of three classes, the easy, the medium, and the difficult, may be made out. Simple pieces may be kept up by playing them once a month. This is class 3.

The plan of playing the first piece on top of a stack of music, then placing that piece, when reviewed, on the bottom of the stack, is a good one, except that by this method one plays the simple pieces as often as the more difficult ones, thus losing valuable time.

The difficult numbers, class 1, should be played at least twice a week. They should, of course, be played slowly in practicing; the student only occasionally playing a piece in the correct tempo.

Class 2 should be the pieces of medium difficulty and should be played once a week.

The following classification, for instance, enables the pianist to keep up forty pieces:

CLASS 1

Monday and Thursday

The Fauns Chaminade
Romance Schumann
Liebestraum Liszt
Nocturne, Op. 15, No. 1 Chopin
Nocturne, Op. 55, No. 1 Chopin
Spring Song Mendelssohn

Tuesday and Friday

Prelude Rachmaninoff
Cavalier Fantastique Godard
Butterfly Etude Chopin
Impromptu Reinhold
Moonlight Sonata Beethoven

Wednesday and Saturday

Waltz Chopin
Polonaise Chopin
Moon Shadows Roy Smith
Sonata Pathétique Beethoven

CLASS 2

Monday

Serenade Liebling
Rustle of Spring Sinding

Tuesday

Romance La Forge
Staccato Etude Friml

Wednesday

Prelude Op. 28, No. 3 Chopin
Prelude, Op. 28, No. 1 Chopin

Thursday

Song Without Words Saint-Saëns
Liebeslied Kreisler

Friday

Guirlandes Godard
Impromptu, Op. 90, No. 4 Schubert

Saturday

Four Humoreskes Grieg

CLASS 3

Monday

To A Wild Rose MacDowell
To A Water Lily MacDowell

Tuesday

Humoreske Dvořák
Serenade Schubert

Wednesday

Nocturne Schumann
Melody in F Rubinstein

Thursday

Prelude, Op. 28, No. 15 Chopin
Prelude, Op. 28, No. 20 Chopin

Friday

Will o' the Wisp Jungmann

Saturday

The Swan Saint-Saëns
Kewpie Capers Roy Smith

MUSICAL BOOKS REVIEWED

Songs of Cathay

By T. Z. Koo

The lure of "The Celestial Kingdom" of days gone by, the Republic of China has! What intriguing of interest is worked by the wakening of legends that run back millenniums before any now-existing Caucasian civilization.

And here we have the results of a "labor of love" which a scion of Young China has devoted to the acquainting of the Western World with the folk-songs of his native people. Songs of patriotism, songs of nature, songs of marriage, chants of the temple and hymns of war, songs that breathe the laments of the slave girls, the laughter of street urchins, the cry of orphans, the wailing of beggars and the crooning lullabies of mothers: all these have been reverently gathered and translated as nearly as possible into our Western notation. This is the heart of China's masses more sympathetically revealed than would be possible through almost any other medium.

Students of folk and national music will find in "Songs of Cathay" a rare treasure.

Pages: 58.

Price: \$1.25.

Publishers: China Institute in America.

The Concert Goer's Library of Descriptive Notes

By ROSA NEWMARCH

Volume I.

Those of us who have arrived at a symphony concert "just on time," and have tried to screw up our wits during the few short minutes the orchestra takes for tuning up its instruments, know that the mechanism of the mind is less adjustable than that of wood and brass and that no

amount of last minute cramming of program notes and gobbling of biographical data can put us on speaking terms with an *Eroica* Symphony or an *Othello* Overture. And this is all to say that Miss Newmarch's book of descriptive notes on the masterpieces of musical literature is a book to have on the handiest bookshelf where it can be read often and thoroughly.

Some thirty of the world's masterpieces of musical literature are discussed with a clarity rarely achieved in such analyses, and the interesting events surrounding the composing of each are related. The symphonies, overtures and concertos are considered movement by movement with all the interplay of the various instruments vividly sketched.

Pages: 127.

Price: \$1.50.

Publishers: Oxford University Press.

Tap Dancing

By MARJORIE HILLAS, M. A.

Here are very definite directions as to how to toe four different tap "routines." A page or two of definitions of terms help to make the directions clear to the uninitiate, though we imagine some practical experience with tap dancing would be necessary before one benefitted greatly from the contents of this book. However, after a glance at page IX we know what a *break* and *brush*, a *chug* and a *flop* are, and we are almost encouraged to try the "Waltz Routine" and the "Eccentric Tap Routine" ourselves.

We have an idea that page VII which enlightens us as to the differences between clog dancing and tap dancing should not be hurried over in the student's anxiety to get on with the dance.

Pages: \$1.00.

Price: 39.

Publishers: A. S. Barnes and Co., Inc.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.

Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

8. Does it take its important part in the service any more seriously than it used to?

9. Am I gaining or not in their private esteem as the leader?—Diapason.

A. If you feel that you can register a favorable answer to each of your questions, it would seem that you are on the right track. In connection with your organ playing, I suggest the following as a very important feature—often missing: "Is my playing of a character rhythmical enough to 'go over' with my audience?"

As to conserving time, the great thing is CONCENTRATION, both in practicing and reading. Do not confine your reading to musical subjects only. Broaden your viewpoint by securing information on other subjects.

Q. I am writing to ask your opinion on a vital question which no doubt comes up in almost every church some time or other. I have decided to become an organist, but first I am going to obtain a fine piano technique. While I am studying piano quite hard, I thought it might be of advantage to take organ lessons while we have our piano organist in the church, who is an A.R.C.O. and L.L.C.M. and a very fine teacher. There were three applicants for organ lessons, but the organist did not have permission to teach. He applied to the session and members of the church for permission. After a lengthy discussion their decision was that the organist might have four pupils who could practice only when he was in the church. There are two of us taking lessons and we have two hours practice between lessons. As I cannot afford to take a lesson each week I only get an hour a week practice. The organ is a two manual in perfect mechanical condition. Will you be kind enough to give your opinion on practicing on the organ without the supervision of the organist?—W. Y.

A. If the "curiosity of youth" can be curbed so that the time will be spent strictly in practice of your lesson material, we have no reason why you should not be allowed to practice in the absence of the organist. However, if the church authorities will agree to allow this, we do not see that you have any remedy unless some other instrument is available. It will certainly be difficult for you to make progress under such conditions, though, of course, with concentration something can be accomplished in hours.

Q. In these times there appear to many novel musical instruments devised. I have a suggestion which I wish to submit to you for an opinion as to whether it is worth developing. The idea is a portable organ made by enclosing a set of stops in a sound proof box, played from a hand microphone connected to powerful amplifiers and dynamic speakers. Of course the tone quality would be limited, but it might serve some purposes.—S. H.

A. Your query perhaps should be submitted to a radio expert. We see no reason why the idea cannot be developed, but as the organ tone is not very attractive, the use of the instrument is likely to be quite limited and we should advise careful consideration before deciding to promote the idea.

Q. Often I am called on to play at special service requiring a prelude of a festival character. At a recent one I played the Finale from Widör's "Fourth Symphony" which shall be expected to play at another in the near future and will need something big. Will you give me the names of at least twelve pieces of about that grade? "Fourth Symphony" and of a majestic character. Please also name a book which contains church preludes. Please give me only one choice—your choice, perhaps, of many.—E. S.

A. For your Festival Preludes we suggest the following:

- Finale to "Sixth Symphony" Widör
- Concert Overture Maelzel
- Choral Prelude on "Andernach" Wilh. Tausch
- Cathedral Strains (from Suite) Bingen
- Festival Prelude on "Ein Feste Berg" F. Schubert

- Festal Piece Seel
- Hosannah Dussek
- Prelude Heroic Faure
- Suite Gothic Boieldieu
- Toccata from "Fourth Symphony" Widör
- Variations de Concert Guilmant
- Grand Chorus in D Guilmant

For a book containing church preludes suggest

Thirty Organ Pieces for use in Christian Science Churches, edited by Walter Young. All the music listed can be secured for 25¢ by the publishers of THE ETUDE.



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BAND AND ORCHESTRA DEPARTMENT

(Continued from page 406)

may follow each other at much shorter intervals than in adults. Force and firmness must be present but should be well concealed beneath a pleasant exterior. Perhaps the above trait may seem common but experience with high school groups will convince anyone of its importance. A teacher who is habitually "sour" will have difficulty in attracting new students to his organization. Also, one who lacks a good sense of fitness in disciplinary problems will find equal difficulty in keeping his groups intact.

The teacher's many contacts with the public also demand that he have a good store of tact, especially in relationships with parents and school patrons. To an extent that is in surprising contrast to the other school subjects, the parent will be interested in the musical child. The teacher must know the answers to their queries regarding their children. Very often they want information regarding music instruction outside the school or the amount of talent possessed by the child, and how best to develop the talent. Vital questions such as these must receive intelligent answers.

The organization and development of the band depend on the conductor. Therefore the personality of the man should come in for careful consideration. If all the equipment and instruments of the band are owned by the school the quality of personality may be discounted in favor of technical training; but when the growth of the band is to depend on the students buying their own instruments it is necessary that the conductor have a pleasing personality. The fewer instruments owned by the school, the more important it is that this quality in the leader be sought.

Another item which might be mentioned here is the relative success in the field of regularly trained school band and orchestra leaders versus the former professional musician who taught because of scarcity of work in his chosen field. It has been said that it is easier to train a teacher to teach music than to train a musician to teach music. There are exceptions, of course, but the general practice seems to bear out the theory. This is not taken to mean that the school band and orchestra leader should not be a musician but simply prefers that he be a teacher as well.

Instruments and Their Uses

DRUMS should be owned by the school. One set can be made to serve all instrumental organizations of the school. In-

strumental classes should all be held in the same room in which band and orchestra rehearsals are held. This allows the necessary equipment to be used by all groups without its being transported from place to place. The bass drummer has been called the assistant conductor of the band. One of the most important things is to get a drummer who is wide awake and who has a good ear for music and a sense of following the conductor's baton. The best means is to try out several candidates and select two or three next best to the successful one and put them to work on the smaller drums. It is important that the one with the best sense of rhythm be given the bass drum. It is often said that the snare drum players "fake" their parts. To an extent this is true.

Sometimes it is desirable to take players from other instruments which can not be used due to overbalancing in sections and have them play snare drums. They often have a better sense of the right proportion for the piano and forte marks than the beginning drummer. If drums are taught in class with other instruments, it is best to use a pad, as the regular drum encourages the other instrument players to get loud tones of poor quality from their instruments in their efforts to hear clearly.

String Technic

THIS STRINGS possess such a peculiar technic that it is necessary that the instructor learn to play well either the violin, viola or violoncello. This being so, it will not be necessary to go into the specific technic of teaching and playing these instruments. Economy of time and expense of teaching beginners by the class method has been proven. The orchestra leader must see that the violin ensemble is developed as a group and that all members learn to attack and release notes at the same instant with the bowing kept uniform.

What constitutes an orchestra? Is it the addition of two violins to a group of twelve or fourteen wind instruments? Care must be taken that the string quality of the orchestra is made to predominate. Otherwise, as far as one's ears are concerned, we had best call it a band. If viola players are not recruited from the violin group, some pupils should start on viola. It is not necessary that the viola player learn violin first. The double bass also has a different technic and the teacher should know how to play the ordinary bass parts and know the fingering for at least the common scales.

Musical Jargon of the Radio

(Continued from page 396)

III. The Final Group: In which there may be a stretto, if the subject admits, a pedal-point, and a coda, any one of which may be omitted.

* * * *

Fugue, Close: In which the answer begins before the subject is finished.

* * * *

Fugue, Double: In which there are two subjects of practically equal value. Example: *We Worship God*, from Handel's "Judas Maccabeus."

* * * *

Fugue, Free: In which all rules are not strictly observed.

* * * *

Fugue, Strict: In which the rules are carefully observed.

* * * *

Fugal Chorus: In which any fugal de-

vices are freely employed by the composer. Usually there will be a rather strict Exposition, after which episodes or materials not strictly fugal in type will be introduced. The *Hallelujah Chorus* from Handel's "Messiah" opens with pompous four-part harmonies, after which the exposition of the principal subject is punctuated by the "Hallelujahs" of the heavenly host; there is the exposition of a second subject ("And He shall reign"); and then comes a stupendous stretto constructed from all materials previously used.

* * * *

(Music lovers and radio friends, who follow this monthly series, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in.")

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Chamber Music

By HOPE STODDARD

NO ONE who has heard the delicious interplay of harmonies in a Schumann or Haydn quartet can hesitate for an instant to assign to chamber music a peculiarly high place in the realm of music. Orchestral playing, grandiose and sublime as it is, frequently rushes on one with the roar of a Bashan Bull. Violin solo playing is but a single fiery thread in a great web of blackness. Chamber music, however, may be likened to an interweaving of scarlet with gold and blue and purple threads. It is a matter of deft chording and gentle nuancing. It is a brilliant conversation between cultured folk.

But definitions must be fencing in our enthusiasm before we overspread the bounds of our subject. Chamber music is that type of music, usually in sonata form, written for from two to nine players. It is never orchestral. Originally it was any music not performed in church or theater.

In the United States where the cult of bigness holds sway we have found it difficult to realize the full significance of the chamber music enterprise. Mrs. F. S. Coolidge, in giving many thousands of dollars to the cause, has made possible the erection of a building for chamber music performance and the continuance of the work by means of yearly festivals. The foundation of ensemble playing has thus been made sure and lasting. But still we live on, hardly able to disburden our minds of the doubt as to whether or not Mrs. F. S. Coolidge is the wife of the former president.

To further increase our mystification there rise, seemingly out of thin air, for all the earthly nourishment they get, the quartets, variously called the London, the Pro Arte, the Lener, the Musical Art and the Hart House, all doing work in their field comparable to the great symphony orchestras in theirs. And, instead of enthusiastically applauding their efforts, we pause with a blurred wonderment as to whether such groups are actually performing. If we do not pay our money down to hear them at the box office of Carnegie Hall or at some auditorium of like dimensions we feel them to be organizations only in name.

Getting out of the Rut

IN SHORT, we have got rather deep in our prejudices, and it takes more than sound reproducing records and radio presentations to bring us out. So let us look over the names of quartets and other chamber music ensembles giving performances regularly in the United States at the present time. The Flonzaley Quartet and the Kneisel Quartet, which have unfortunately disbanded, we shall speak of later. Two members of the former, however, are now of the Stradivarius

Quartet, namely, Alfred Pochon and Nicholas Moldavan. Here follows a list of American quartets:

Adamowski String Quartet (Boston). Berkshire String Quartet (Chicago). Boston String Quartet (Boston).

Chicago Quartet (Chicago).

Chicago Scandinavian String Quartet (Chicago).

Culp String Quartet (Cincinnati).

French-American Quartet (New York).

Gordon String Quartet (Chicago).

Hart House String Quartet (Toronto).

Lenox Quartet (New York).

MacManus Quartet (Corvallis, Oregon).

Marianne Kneisel String Quartet (New York).

Musical Art Quartet (New York).

Musical Fund Society Quartet (Philadelphia).

New World String Quartet.

New York String Quartet (New York).

Philharmonic Quartet (Los Angeles).

Spargur String Quartet (Seattle).

Stradivarius Quartet (New York).

Swastika Quartet (Philadelphia).

West Sisters' Quartet (Omaha).

Zoellner Quartet (Los Angeles).

Other ensemble groups are the Philharmonic Ensemble of New York, the New York Chamber Music Society, The Chamber Orchestra of Boston and the Chamber String Simfonietta of Philadelphia.

Springing up all over the United States these unified ensembles point to concerted effort in true musical production which even orchestras themselves do not illustrate. For the orchestras might attract by their very spectacularity and grandeur. The operas might attract by their peculiar dramatic charm and lavish display. Solitary

virtuosi might attract by their flights of technic or outpourings of primitive emotion. But the quartet, neither grandiose nor ultra-personal, inclining neither to overpower the senses nor to rouse curiosity as to technical display, being simply the medium where four persons, plying their trade like craftsmen, produce results like artists—this is the ensemble that we are called upon to enjoy as musicians and Americans.

ments as these, with many another—dora, penorcon, cithren, oboe d'amore, da caccia, and krumhorn—made up a quaint ensemble in those early day chamber music.

Today we are fortunate in again able to hear such ensemble playing as revived in the annual summer festivals at Haslemere, England, of which Arnold Moltzsch is the initiator. Here are reproduced the old compositions played on such instruments as those for which were originally scored.

The Relaxation of Royalty

THE EARLY development of chamber music was largely dependent on the ronage, in one form or another, of the tocracy. The royal courts of the Italian renaissance, of the English Elizabeth period and of Louis XIV were among those encouraging this form of musical activity. The fact that Haydn for so many years made his headquarters with the Esterhazy family would account in a large part for the eighty-three exquisite quartets that flowed from his pen.

Encouragement lay in the fact that there was certain opportunity of these quartets being "tried out" and the very trial, in turn, led to further perfecting of form. But it is to be noted, produced the greater part of his sonatas, suites and concertos during his Cöthen period when royal patronage was assured, for, while there, his responsibility was that of conducting the Court Kapelle in which the Prince himself played.

The latest phase through which chamber music was to pass was inaugurated with the small concert hall rendered it a form of public performance. With a patronless official and more democratic character, music became more and more widely varied as composers experimented in new forms. Debussy made it the vial through which his strange harmonies and dances flowed. Smetana gave it the grand dress such as it could never have done in the royal court. Ravel twisted gently coiled harmonies to the breaking point without, however, actually severing them. However, though chamber music, with all other forms, has gone the cut-and-dried path of modernity, it has somehow or other retained its sense of direction.

Composers of Quartets

AS PERFECT a medium for musical expression as is the quartet, it is easy to comprehend why it has so often been chosen by the masters of musical composition. The great composers of quartets and other chamber music arrangements—Beethoven, Mozart, Schumann, Schubert, Brahms and Mendelssohn, have put an impress of individuality on each of their works. The jollity and precision of Haydn's



THE JOACHIM QUARTET
After an Etching by Ferdinand Schmutzler

thoroughly familiar to us. The beauty of Brahms, the scintillating of Mozart, the spontaneity of Schubert, the gentleness of Mendelssohn and abundant grace and consummate skill of Beethoven all sink into our consciousness with a sure differentiation.

For individual numbers, Schumann's "Quartet in A Major" is a thing of such delicacy that we give up any attempt to describe it. It is a rest to the spirits as bathing of the eyelids. As played by the Flonzaley Quartet it is a granting every wish. Then there is the "G Major Quartet" of Mozart, merrily interchanging dances and harmonies like Nygia and maidens tossing the golden ball. The "Quartet in C minor" of Beethoven is noble, chaste, beautiful, with a tragic tone suggestive of so many of that master's works.

In choosing quartets for playing in one's ensemble there will be found many interpretations lies within easy reach. Mozart "String Quartet, No. 1," gives first violin part considerable prominence. This is by no means always the case, the passes it becomes more and more custom to balance the first violin and violin with parts equally difficult.

Regarding Tempos

WORD regarding the proper "tempos" at which the various quartets to be played, an important aspect of chamber music practice since it is necessary the will of the individual be submerged that of the group. In the Bachmann "Encyclopedia of the Violin" on page 307 of the tempos for all the Haydn and Beethoven quartets is given, but if this is unavailable the players must reach a conclusion through reading the printed instructions, on the manuscripts, listening to records and sensing the tempo most suitable for the theme. The proper tempos, however, must always be determined before players begin.

Having delved into the various quartets composed by the great writers of past centuries, let us follow the experiences of the ensembles who have given to the same quartets recitation worthy of origin.

The Flonzaley Quartet was a privately endowed enterprise, having been started by Edward J. De Coppet of New York with the stipulation that all members would devote themselves, in so far as local activities were concerned, entirely to rehearsing and playing quartets together. "Flonzaley" (meaning "brooklet") was adopted as the name since De Coppet's summer estate near lake Geneva in Switzerland.

erland where the first rehearsals were held was so-called. The quartet, however, came immediately to New York where it may be said to have been founded. A European tour was made in 1904 and public concerts were given regularly in the United States and abroad from then until 1929 when it disbanded after twenty-five years of public service.

Unlike the Flonzaley quartet, which was of outside patronage, the Kneisel Quartet was formed by the leader itself, Franz Kneisel, in 1885. The original members were Franz Kneisel (1st violin), E. Fielder (2nd violin), Louis Svecenski (viola), and Fritz Giese (violincello). Several changes were made in this membership, the second violin being changed four times and the violincello three. Svecenski, the viola player, however, as well as Kneisel himself, remained with the organization until it disbanded in 1917, after thirty-two years of successful chamber music concerts. One of the finest organizations of its kind ever known, it is now a musical tradition of which citizens of the United States may be justly proud.

Amateur Effort Needed

WITH THIS wealth of accomplishment behind us, it behoves us to look about in the fields to be tilled in the present and future. Undoubtedly we need more amateur chamber music organizations. Mr. Robert Braine tells of the contrast between foreign and home amateur musical organizations. When he was in Frankfort on the Main some years ago there were fifty string quartets in that one city, all studying classical music and appearing more or less in public. This as contrasted with the average of ten or fifteen in even larger American cities. Of course the public schools are partly filling this need by giving instruction in various less familiar instruments and by founding amateur quartets. But the main impetus must come from the home.

Concerted amateur effort, as embodied in a small instrumental ensemble, is one thing that would make America "music-minded" as well as (forgiving the pun) "air-minded." Let us get together, then, for a quintet, a septet, or even an octet of strings and wind. Let some of us learn the viola, that much neglected but eminently worthy instrument. Then let us meet together of evenings and play over the classics, actually sensing the joy of re-creation in its truest sense. As a work, ensemble playing merits our greatest exertions. As a joy, it is to be compared to none other in the realm of musical endeavor.

Care of Violin and Bow During the Summer

By EDITH L. WINN

PUPILS OF school age often let their violins go without special care in summer. Violin when not in use should be encased in an oiled silk bag or a silk scarf. The strings should always be wiped off after playing, and, before playing, talcum powder should be used, if the hands perspire. The A string is most likely to break in summer. The strings should be tuned slowly, and should sometimes be eased being lowered before they are tuned.

This also loosens the pegs if they are too tightly in their holes. Once loosened, the pegs may be turned up until the strings are at the desired pitch, and then bed firmly in their holes. If it sticks,

a tight peg may be tapped with a small hammer, on its protruding end.

Watch the bridge constantly in summer. If it leans forward, gently press the top back with the thumb and fingers. Do not move the bridge from its base.

The bow must always be slackened after playing. Use good rosin. If the hair grows slippery the bow should be re-haired. Do not tighten the bow too much. A bent stick makes trouble.

On damp days the violin should be shut tightly in the case. When the sun shines the case may remain open. The average instrument needs to be played on often to be kept in good condition.

Since the study of the violin is a very difficult subject, it is of prime importance that correct intonation should always spring from scale study. Would it not be wise to require of even the youngest pupils a mastery of the easier scales and the writing of the same upon paper, from lesson to lesson?—WINN.

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VIOLIN QUESTIONS

Answered
By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

Guadagnini.

T. T. C.—Rukmalaya, Nazarbad, Mysore, India. It is impossible to ascertain how many violins were made by Giovanni Battista Guadagnini during his lifetime and how many are now in existence. 2—The violins of the period when he worked at Turin, Italy, are usually considered of higher rank than those made during the Parma, Italy, period. 3—The following instruments by this maker, with the cities where they were made, are listed for sale in the catalogues of prominent American violin dealers: Turin, \$12,000; Parma, \$9,000; Milan, \$6,500; Milan, \$5,250; Parma, \$4,800; Turin, \$4,500; Turin, \$3,500. It will thus be seen how wide a range in price specimens of this maker command. 4—The Guadagnini family numbered many violin makers, and there is considerable dispute about the exact relationships among the various members. Lorenzo Guadagnini was the father of Giovanni Battista. 5—Both Lorenzo and Giovanni Battista claimed to have been pupils of Stradivarius, but whether they actually were is not known. You will find an excellent article on this family in Sir George Grove's "Dictionary of Music and Musicians," which is no doubt in your public library. 6—Guadagnini violins are much sought for by distinguished violinists for solo performances, but it is doubtful whether they will ever command the prices of Strads.

Fichtl Violin.

F. R.—Johann Ulrich Fichtl made violins in Mittenwald, in Germany, in the 18th century. His name is listed in the "Who's Who" in violin makers, but he was not considered of sufficient importance to warrant details of his career. However, he made some good instruments. Your violin is more than not likely to be genuine due to the fact that imitators rarely bother about imitating the work of more or less obscure makers. They copy the work of the great masters.

Written Description Useless.

H. L. B.—I am sorry that there is hardly more than one chance in a million that your violin is a real Strad. There is no test that I can cite to you, by which you could tell if the violin is genuine. The violin must be examined by an expert. Written descriptions and labels are of small significance in determining the matter. Read the paragraph at the head of this column.

Correct Label.

A. H. S.—The label in your violin is correctly worded, but I am afraid there is no possibility of the instrument being a genuine Stradivarius, because it has the words "Imperial Violin" branded in the wood. These words are evidently used by way of a trade mark. Imitation Cremona violins often have various trade marks branded in the wood or printed on a slip of paper and pasted inside the violin. Genuine Strads have only a label pasted inside, bearing the name of the maker and the place (Cremona) where and the year when each violin was made.

The Seasoned Bow.

A. Von E.—It takes a highly educated violinist with many years of experience, or a specialist in the construction of bows, to select the best out of a number of bows by the best makers. If you are not possessed of that expert knowledge and experience, I fear you will not be able to make the best selection of a bow yourself, but will have to rely on the dealer and the reputation of the maker of the bow. No one can tell you, in a few words, how to qualify as a bow expert. That you will have to learn through many years of experience. The qualities to look for in a bow are balance, correct weight, elasticity, flexibility, and the power to draw tone from the string. All of these qualities must be combined in the right proportion. The reason that the bows of Tourte command a higher price than those you name is because Tourte is universally admitted to have been the most skillful bow maker of all time. He was a genius. A well-known authority on bows says: "Marvelous to relate, Tourte invented a method of construction which has remained a secret ever since, for a Tourte bow draws a larger and more flexible tone than is possible with a bow of any other maker." These bows sell for from \$500 to \$1,000, but such prices should be paid only by great concert artists. 2—A good new bow is as good as a good old bow, but the point is whether it will "stay good." Im-

perfections often crop out later in a bow. There may be a hidden defect in wood; the bow may warp or lose its springing to the wood not having been fully seasoned when the bow was made. An old bow, these imperfections would appear earlier, if they were going to appear at all.

Unknown Maker.

D. R. C.—I cannot trace the maker of your violin in any of the records of known violin makers. As you live in Chicago you might take your violin to one of the dealers in old violins.

Early Studies.

H. M. R.—Probably the following study would be helpful to your pupil at this stage. Wohlhart, "Fifty Easy Melodic Studies," Op. 74, Book 2; "Kayser Studies," Op. Book 2. You might follow these by "Hans Sitt Studies," Book 2, which mention. At present and for the next years, have your pupil study daily in Siedlecki's "Scale Studies," taking the easier work first. For pieces you might use Collection of First and Third Position Pieces," Grade 1-4, and the "Student's Annual Album," Grade 1-5."

Quartet Engagements.

H. H.—If your quartet, for which I am endeavoring to get engagements, in a high class concert organization, I would advise you to go to New York, New York, which is near your home, and talk to the managers of concert artists and organizations. They might be able to get engagements for you. You will find the addresses of many such managers in the advertising columns of the New York "Musical Courier." If, however, your quartet plays music of only moderate difficulty and expects to play only local engagements in your own neighboring towns, you might try advertising in your local papers and calling at lodges, societies, churches, hotels and restaurants. In the summer season you may be able to book engagements at summer resorts. The New York concert managers refer you to managers and bureaus who engage them of that kind.

Fingerboard Chart.

A. J. S.—I think a chart showing the position of the notes on the fingerboard of the violin and suitable for pasting on fingerboard can be procured from any music house.

Bergonzi Imitation.

C. L. S.—The label in your violin signifies that the violin was made in 1738 in Cremona (a city in Italy) by Carlo Bergonzi, a famous Italian violin maker. However the chances are many thousands to one that this label is a counterfeit and the violin was not really made by Bergonzi. This maker's work has been largely imitated.

Bairhoff Violin.

R. H. Q.—The maker is listed by a violin authority as follows: "Giorgio Bairhoff, Naples, 1740-1790. His violins look like Gagliano violins and have the same soft, well-carrying tone." Although he is listed among the Neapolitan makers, he is of German descent. His violins however have all the characteristics of the Italian school. No further details are available.

Address Wanted.

A. Mc. K.—Please send address to department. I have the information.

Pizzicato Playing.

J. A. T.—In playing ordinary right pizzicato the ball of the thumb of the hand is held against the side of the fingerboard about an inch from its broader (the end nearest the bridge). This makes the forefinger pluck the string an inch and a half or two inches from the ball of the fingerboard. Do not ever pluck strings between the end of the finger and the bridge, as that would get penetration and oil on the rosin of the strings, that which the hair of the fingers touches. The further from the end of the fingerboard and bridge the strings are plucked the weaker the resultant tone.

Natural Octave Playing

(Continued from page 403)

ility, before the weight is released, to take *mf* or *f* or accents.

When the ideas of the coördinated arm of the tone made on the key have been roughly assimilated, the student should turn to the idea of the "wrist-octave," so-called, that is, the octave played by the hand swinging in the wrist. He should turn when and how it should be played, and how it should be practiced.

There can be few rules for determining when to use it. This is because in a given case one individual may be able to do better with the whole arm with only a trifle wrist assistance, while another can do better with more wrist and less arm. The movement of tone-quality has also to be considered. But the first combination is, in the majority of cases, more successful. One rule, however, seems to have no exceptions. *Forte* octaves, which require a brilliant tone but also large tone, are impossible from the wrist alone.

After investigating fully, therefore, each individual must choose his own combination, we must avoid *force* in practicing octaves.

Second, we must cultivate swiftness of the fall of the hand.

Third, we must use the principle of the resting or acting key, which pushes the hand up. That has been emphasized in connection with the coördinated octaves. (See Ex. 15.)

Let the arm hang quietly, with elbow extended, hand touching the keys without pressing them. The arm is carried in the shoulder; therefore it hangs with very little weight.

One of the most important principles of modern technic is that of keeping the muscle soft, or relaxed till the moment of striking. Therefore, on 1, let the hand rest

Ex. 28



quietly on F-sharp. On 2, lift the hand slowly and gently till the finger tips are three inches above the keys, no higher. On 3, hold it in this position. On 4, suddenly and lightly fling it down to the key, letting it rest there, at the bottom of the key. Continuing, repeat the same movements,—1, rest,—2, lift,—3, remain over keys. But on 4, fling down on G#. Notice that the arm must carry the hand a position directly over G# or any note. The hand must not reach for the key. The tone must be *p* or *pp* only. Then extend this exercise through the scale.

The utmost ease should be preserved during the whole exercise. The hand must remain soft, with no tightening of the muscles on the back of the hand, except a momentary one as the fingers touch the keys.

Ex. 29



On 1, 2. Position as in Ex. 28, except that the finger tips are held about two inches above the keys.

On 1, fling or "flap" the hand softly down on F#, letting it rest through 2. On 2, flap quickly to G#. Think "down" only! Do not think "up." The key will push you up. There must be no effort, and the arm must carry along the hand.

The arm will be slightly jarred by the action. Do not attempt to hold it motionless.

Begin this exercise *moderato* and increase speed gradually, to a very rapid tempo.

As you increase speed, drop the wrist on each F#, and swing it up on A#, to avoid fatigue.

Repeat the last preceding exercise, but start with the fingers touching the keys, and, as you "flap" to the next key, keep the fingers gliding over the surface of the key—that is, do not leave the key, do not lift away from them.

Observe two points:

1. The hand does not "fan the air." It seems to glide along the surface, as it actually does.

2. These octaves are *pp*, *p*, or *mf*, at most *mf*. They are swift and may be sparkling, but they cannot be large nor heavy.

3. The arm is always assisting slightly. This exercise should be extended to cover one and two octaves on the black keys. Then apply it to white keys, in scales, broken chords, arpeggios in all tonalities. In all configurations be sure that the arm moves in and out, in a circular fashion making the "tracks" as previously explained. Alternate the hands, and practice only a few minutes at a time, in order to increase the strength gradually, without fatigue.

The next step is to review all the octaves previously studied. In playing the rapid ones, combine the quick, light, "flapping" of the wrist octave with other varieties. Study the kind of tone that each makes. Study the effect in your own arm, for both tone and endurance. But all the ways should be practiced constantly not only because the tone quality may be bettered in this way but also because your own style and preferences may vary under these influences.

It is especially important to study the dynamic changes, and learn to grade your *crescendos* and *decrecendos* in two ways: 1. while using only one kind of movement (use each variety in turn) and 2. by combining movements as you increase the power, and simplifying them as you decrease.

A warning should be kept in mind. Rapid practice of octaves, even of the least fatiguing octaves described in this paper, will soon cause fatigue, and if continued will in some cases even delay the possibility of playing them. Slow practice with soft muscles is the normal practice. Try the rapid playing for short periods only, till strength is developed.

If the student turns back to the four factors necessary for octave playing which were enumerated in the beginning of this paper, he will find that every exercise (excepting those which were to illustrate wrong conditions or movements) brings into play (1) elbow, (2) shoulder, (3) loose wrist.

Every exercise which puts weight onto the hand develops strength in the hand. (But many hands require extra strengthening work. Part of this may be done in connection with passage work, but often special exercises are required. Space forbids including them in the present article.) The exercises provide therefore adequate preparation for the normal octave.

Certain requirements in playing have herein been considered. The first is tone-quality. All the exercises (excepting those illustrating bad conditions) lead to fine quality—rich, full, pleasing—because the tone is made on the keys, and the muscles and joints are relaxed. Endurance is secured because the minimum of effort and of muscular contraction is used. Speed is secured because (1) the natural velocity is set free by relaxing, and by using the

(Continued on page 460)



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Revitalization of Musicians

(Continued from page 424)

of raw spinach and the juice of one onion. Nothing more is eaten until lunch time, when either a starch or a protein meal is taken. At night a protein meal is taken at home if a starch meal was eaten at luncheon and vice versa.

Many, who have been through the treatment suggested by this article, have experienced an immense revitalization and return of buoyancy, suggesting the liveliest days of youth. At the large Penn Athletic Club in Philadelphia these theories have been tried out by scores of enthusiastic men, many of whom claim that they have had almost miraculous cures from maladies which have baffled them for years.

Readers who desire to extend their knowledge of these subjects will find useful information in "Food, Nutrition and Health" by McCullom and Simmonds; "Health Via Food" by Dr. W. H. Hay; and "The Key to Rational Dietetics" by Otto Carque.

Pageantry and School Music

(Continued from page 405)

atmosphere, then the indoors performance will be safer. The stage of an ordinary auditorium may be enlarged by roping off some twenty feet of space in front and making a set or series of steps from this floor space to the raised platform. The floor of a gymnasium, where the audience is seated on the raised bleachers and may look down upon the performers, is an excellent place for the pageant.

A wide aisle of six feet, extending to the stage, where steps lead to the platform, gives opportunity for elaborate entrances and exits, bringing the children closer to the observers for a part of the time. This aisle should be hedged off from the audience seats. An overhead decoration above such a space will help the illusion. A stretch of pipe wire from which is hung stars and a lovely quarter moon will give an outdoor atmosphere to the entrance. The stage should have a minimum of properties, leaving as large an unobstructed floor space as possible. The background may be as elaborate or as simple as a director wishes. A two-foot picket fence, a bench gilded, a wall of neutral color with a frieze of cat-tails, accomplished with wrapping paper and cheap paints, or wallpaper and cut-out *crêpe* paper will suffice. Weird effects may be obtained by using paper cut into fine strips and hung from flies and on hidden stretches of pipe wire.

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WHERE THE PROGRAM is in charge of a music supervisor, work should be organized with the use of every teacher as a sub-director. Sometimes the abilities of the teachers classify them into committees that are best advantage upon the various phases of training or costuming. One committee should plan costumes while another plans the larger chorus groups and practice ensembles, or directs some folk dancing. Usually the practicing is most effective when done in small units, assembling the entire group not more than three or four for final rehearsals. In this way a group may not be called from regular school work more than for one twenty minutes a week. It is never a good plan to allow large numbers to sit idly by, while another group is rehearsing. When time arrives for presentation, every two or five children should have a room for assembling, costuming and final instructions. Schoolrooms with each child's costume, a desk or hung from a rack, marked with his name, and in charge of girl scouts. Teachers are sometimes feasible. Sometimes two rooms combine, one teacher taking charge of all the boys of both rooms, the other teacher leading the girls. This makes for privacy for dressing purposes.

Music of June

(Continued from page 394)

7. Piano, Four Hands
 - a- Awakening of the Birds (3) O. Lange
 - b- Feathered Songsters (5) A. d'Haenens
8. Piano, Six Hands
 - a-Bridal Bells (3).....C. Drumheller
 - b-Bridal Chorus from "Lohengrin" (3).....Richard Wagner
 - c-Wedding March from "Midsummer Night's Music".....Felix Mendelssohn
9. Piano, Four Hands
 - Yellow Butterflies (3) M. Loeb-Evans
10. Violin and Piano
 - a-The Roses In June (3).....Anna P. Risher
 - b-Mighty Lak' A Rose (4).....Ethelbert Nevin
 - c-June (Barcarolle) (4).....P. Tchaikovsky
11. Four Violins and Piano
 - To A Wild Rose.....Edward MacDowell

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Voice Troubles: Pianissimo

(Continued from page 439)

for instance, that a tone produced in normal size is to be increased in volume. If the intensity of the breath is being increased by muscular pressure instead of being instinctively or automatically controlled and guided through the sense of hearing, the crescendo will be forced or over-balanced and the diminuendo dull or breathy. For the overburdening of the crescendo will react on the diminuendo and continually have to be counteracted. This creates an uncomfortable feeling for the singer as well as a most discouraging dull-

ness in the poorly prepared diminuendo. Inability to attack high tones soft and different vowels belongs in the same category. Both can be traced to lack of discrimination as to pure and exact form and tone color through the sense of hearing.

To secure a decrease in the size of the singer must guard against a tendency towards a breathy quality with muscular respiratory pressure which causes the cords to thicken and is an obstacle to finer points in our art of singing.

The Most Important Point in Singing

SINGING is for the ear; consequently it must be treated or guided through hearing. It is absolutely necessary for a teacher to hear and judge cause and effect through hearing, and make the student, in turn, do the same. This knowledge must be based on the understanding of nature's laws of singing, of the laws of acoustics, and of the working of the physical organs. However, the teacher who hears tone from a correct viewpoint of beauty and comfort and knows less of the physical instrument with all its Latin names will be a better teacher than he who excels in anatomical knowledge not based on a practical understanding of singing. I make this statement to indicate my belief that unless a teacher hears and sings indisputably correctly he cannot be a good teacher; hence I maintain that

a teacher who does not sing should not teach.

The world's greatest teacher, doubtless, was Manuel Garcia. He sang; his students sang. He heard cause and effect; consequently he could write his well-known treatise on singing ("Hints on Singing" by Manuel Garcia), and when later he invented the laryngoscope, it did not detract from the theories he had developed through hearing. On the contrary, it certified what he had previously heard had been correct. I make this statement to indicate that hearing and singing perfectly are first essentials in the teaching of singing, and, of course, a highly developed musical instinct and the ability to understand the mentality of those we teach—so that may wisely administer knowledge according to the student's understanding—are necessary accompaniments.

The Coming Musical Awakening

By JOSEPH REGNEAS

WE ARE on the threshold of a Renaissance of the study and appreciation of Music, the most beautiful and appealing of all the Arts.

To study conscientiously some branch of music is to elevate oneself to a point of appreciation not otherwise attainable. There is no more attractive and de-

lightful accomplishment than that of singing a fine singer.

To study the use of the singing speaking voice under a competent conductor, one who has mastered the art and successfully sung, is a fine and investment of time and effort that yield dividends of health and pleasure.

"One must discriminate between the vibrato and the tremolo. The former, which is a vibrancy of the voice, is considered by some to give warmth to tone; but, with the poorly trained, the vibrato grows into a tremolo. The latter is caused by lack of control of the muscles of the respiratory organs, resulting in an insufficiency of breath by which to produce tone. In a few cases a slight tremolo is due to extreme nervousness. Some, however, imagine that because they have so long had this habit it must be correct; and they erroneously think that by its use they can create greater public enthusiasm."—R. WATKIN-MILLS.

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



SUMMER MUSIC READING

Summertime finds most of us more in command of our time and less swept along by the course of events. Then also there will be many hours when the hot sun or rains will drive us indoors or to protected spots. Rather than have those hours driftless, aimless and perhaps even boring, it is well to plan now to make them profitable.

Some of us may teach the piano. Well, we can make ourselves more efficient and go ahead in our profession with greater pleasure next season if we will use such time to read some worth-while musical literature works such as *What Every Piano Pupil Should Know* by Professor C. G. Hamilton (\$2.00), *Great Pianists on Piano Playing* by Dr. James Francis Cooke (\$2.25), *Piano Playing With Piano Questions Answered* by Josef Hofmann (\$2.00) or *How to Play the Piano* by Mark Hambourg (\$1.50). Others who are but piano students may profit in reading any of these books or perhaps the *Standard History of Music* by Dr. James Francis Cooke (\$1.50), *Descriptive Analyses of Piano Works* by Edward Baxter Perry (\$2.00), *Well-Known Piano Solos and How to Play Them* by C. W. Wilkinson (\$2.00) or some of the fine biographical books of great musicians which are published.

Still others may be voice teachers or voice students. They will find of immeasurable value to them some of the ideas, advice and knowledge gained in reading *Great Singers on the Art of Singing* by Dr. James Francis Cooke (\$2.25), *What the Vocal Student Should Know* by Nicholas Douty (\$1.00), *Diction for Singers and Composers* by Dr. Henry Gaines Hawn (\$1.75), *New York Singing Teachers' Association—Its Story* (\$2.50) or *Choir and Chorus Conducting* by Frederick W. Wodell (\$2.25).

What more could the violin teacher or the violin student want than an opportunity to read and study *Practical Violin Study* by Frederick Hahn (\$2.50)?

Those who lay no claim to anything more than being just a lover of music might well select some of the books already mentioned or *Musical Progress* by Henry T. Finck (\$2.00), *Music and Morals* by H. R. Haweis (\$2.25), *Great Men and Famous Musicians on the Art of Music* by Dr. James Francis Cooke (\$2.25), *Life Stories of Great Composers* by R. A. Streatfeild (\$2.25) or *Secrets of the Success of Great Musicians* by Eugenio Pirani (\$2.00).

These suggestions may not suffice for some, but quite a few other suggestions may be obtained by asking THEODORE PRESSER Co. to send free a *Descriptive Catalog of Musical Literature*.

A BOOK OF FAMOUS COMPOSITIONS FOR THE PIANOFORTE

This is a new compilation which does not conflict with any others. In particular the contents is entirely different from our album of *Celebrated Compositions*. Our album of *Celebrated Compositions* is similar in contents to *A Book of Famous Compositions* formerly published by the John Church Company. This latter book in its old form is now retired from publication; but the same title is given to the new book, which is made up largely of the pieces formerly in Volume 2 of *A Book of Famous Compositions*. This new book contains some of the real gems of piano literature—the best things from many sources and many schools, and is the ideal collection for the lover of good music.

The special introductory price in advance of publication for a single copy is 40 cents, postpaid.

A MONTHLY EVENT

An ETUDE friend in Minnesota breaks into verse in her enthusiasm—an enthusiasm which we rejoice to note.

A NOTE FOR MUSIC LOVERS

A hurry to the mail box,
A skirmish in the hall,
A noise of paper being torn,
Then a silence over all.

"But what's it all about?" you ask,
"What causes such a scene?"
The answer is "The mailman brought
Our ETUDE MUSIC MAGAZINE!"

Kate Moe



Advance of Publication Offers—June, 1931

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

A BOOK OF FAMOUS COMPOSITIONS—PIANO...	40c	GIRL'S OWN BOOK—PIANO.....	35c
A DAY IN VENICE—TRIO FOR VIOLIN, CELLO, AND PIANO—NEVIN	1.00	HOW TO PLAY THE HARP—CLARK	1.25
ALBUM OF ORNAMENTS—PIANO.....	30c	MAGIC BOWL, THE—CHILDREN'S OPERETTA—TREHARNE	35c
CLASS VIOLIN INSTRUCTOR—BOOK TWO—HATHAWAY AND BUTLER.....	25c	NEW MARCH ALBUM—PIANO.....	30c
FIRST GRADE PIECES FOR BOYS—PIANO.....	30c	SOUSA ALBUM—FOUR HANDS.....	50c
FIRST LESSONS IN DICTATION—GILBERT.....	40c	STRING QUARTET BOOK	90c
		SUNDAY MUSIC FOR VIOLIN AND PIANO.....	45c

FIRST LESSONS IN DICTATION

By RUSSELL SNIVELY GILBERT

There is a considerable demand at present for a musical dictation book. Of course, many teachers can give dictation in their own manner and many do so; but, it is well to have the subject thoroughly exploited and classified. Mr. Gilbert has prepared a very clear and useful exposition of the subject. In reality there are two books. One is a Teacher's Manual and the other is a Writing Book for the pupil. This writing book is in reality a blank book with the spaces prepared for each exercise to be given, and here and there some little explanatory text. The Teacher's Manual gives the complete instructions and all of the exercises in full. In our special introductory offer we are combining the two books.

The special introductory price in advance of publication for the two books together offered in single combination only is 40 cents, postpaid.

THE HARMONICA SOLOIST

By FRED SONNEN

We have recently added to our catalog the above mentioned book. This has proven one of the most popular harmonica collections ever issued and its contents is such that the book will be a standard collection for many years to come. The selection of melodies is particularly good and all the necessary markings for execution are given. There is a due proportion of numbers given both for the original harmonica and for the chromatic harmon-

ica. For the first mentioned such numbers as "My Old Kentucky Home," "Aida March," "Holy Night" and "Deep River" are included and for the chromatic harmonica such numbers as "Humoresque" (Dvorak), "Serenade" (Moskowski), "Largo" (Dvorak), "Melody in F" (Rubinstein) and "The Swan" (Saint-Saens) together with many others for both forms of the instrument. This should be the first book for the library of any harmonica organization. This instrument at present is enjoying an amazing popularity, and some remarkable results are shown through its widespread cultivation.

The price of "The Harmonica Soloist" is 50 cents and directors may obtain a copy for examination on our usual terms.

SOUSA ALBUM

FOR PIANO—FOUR HANDS

The marches by John Philip Sousa make splendid four hand pieces. In the duet arrangement we can give them all the fullness and brilliancy of a band arrangement and the rhythms can be brought out in characteristic fashion. During the compilation of our new *Sousa Album for Piano Solo* it occurred to us that it would be an excellent idea to compile a similar four hand album. This is now being done and we take great pleasure in making the announcement. It will be great fun to have in one volume such glorious masterpieces as "Stars and Stripes Forever," "El Capitan" and many others.

The special introductory price in advance of publication for a single copy is 50 cents, postpaid.

What love is to man, music is to the arts and to mankind.

—C. M. von WEBER

SUMMER NEW MUSIC

In June, July and August we shall prepare and send "On Sale" packages New Music, either for piano or voice, teachers who express the desire to receive this music during those months. It is surprising how large a number of teachers take this "New Music" each summer season. It seems there is always an active interest in music study, even in the vacation period. This is especially true with regard to piano and vocal work, doubtless because many students have more time for practical music study after the regular school work is suspended. Teachers, to find that they can add to their income by organizing summer classes in music, these days it is unwise to overlook an opportunity to stimulate an interest the study of the piano or the cultivation the voice, and these small, well-selected assortments of attractive music will far to simplify the teacher's task. Postal card request specifying whether piano or vocal music is desired will secure this service for the three months for a shorter period. The music, if unused, may be returned for credit.

NEXT SEASON'S NEW MUSIC

Quite aside from the plans under way to take care of the Summer demand for New Music, we are already entering name for New Music to be sent "On Sale" during the season of 1931-32, beginning September. So we wish to remind those of our patrons who discontinue music activities in the Summer to anticipate the needs of Fall work by giving an advanced order for these helpful supplies of turntable material. There is no membership fee or any obligation beyond paying the reasonable price of such music as actually used and the small amount required for postage. All unused music may be sent back for credit at the end of the teaching season. When subscribing for any of these Fall and Winter assortments please specify which of the various classifications is desired—Piano, Voice, Violin or Organ—and say "next season" so as to make it clear that the order does not refer to the "Summer New Music."

A DAY IN VENICE

TRIO FOR VIOLIN, 'CELLO AND PIANO

By ETHELBERT NEVIN

The inspired melodies that characterize the four numbers of this suite have endeared it to the hearts of musicians and music lovers as have few works of modern composers. They are "melody," pure and simple, and many have been the arrangements of them, both instrumental and vocal, for presentation on concert, recital and radio programs. The chorus arrangements are effective, the orchestration frequently heard and the vocal solos have been programmed by prominent singers. Now we have the instrumental trio arrangement for violin, 'cello and piano and we believe that this will prove the favorite of all settings. Performers on these instruments can readily visualize the possibilities that lie in Nevin's exquisite harmonies, especially in the *Venetian Love Song*, for trio arrangements. The mechanical work of preparing this trio progressing rapidly and copies will soon be ready for delivery to advance subscribers. However, for this month, at least, the liberal advance of publication offer of \$1.00, postpaid, for a single copy containing parts for the three instruments will remain in force.

CLASS VIOLIN INSTRUCTOR

BOOK TWO

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success of Book One
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and Herbert Butler has in-
plication of a second volume.
same will equal if not surpass
and will be of great aid
on of class work one step
of the authors of this
actively engaged in class teach-
preparing other teachers for
and the best results of their own
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FOR THE PIANOFORTE

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more manly, heroic lines. It is
ind that will make up the con-
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PIANO

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of a melodic character and at-
in effect, and without any stumbl-
ks in the way of difficulties. All
e features will characterize our
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FOR THE PIANOFORTE

Responding to the many requests for a book of piano pieces especially for girls we are preparing for publication a *Girl's Own Book*. This will contain pieces of about the same grade of difficulty as the very successful *Boy's Own Book* and they will be pieces that will have a particular appeal to girls. This will be a worth while book in every respect and we feel sure it will make many friends. Pieces in light, characteristic vein and with a certain amount of grace and elegance are always enjoyed on the recital program and with this book at hand, an abundance of such material will be provided. The special introductory price in advance of publication for a single copy of this book is 35 cents, postpaid.

ALBUM OF ORNAMENTS
FOR THE PIANOFORTE

As usual the announcement that we are preparing another volume for the successful series of "Albums of Study Pieces for Special Purposes" has been welcomed by many teachers and self-help students who have placed orders for single copies at the special advance of publication cash price, 30 cents, postpaid. There have been published previously in this popular series of 75 cent albums, six books, each covering some particular feature in the pianist's technical development such as scales, chords, trills, etc. The subject is presented through the medium of tuneful piano study pieces, a variety of classic, modern and contemporary composers being represented. In the *Album of Ornaments* the student will get a thorough drill on these essential features of pianoforte technique. This knowledge will prove valuable in playing modern works and is absolutely indispensable in the performance of the classics.

HOW TO PLAY THE HARP
BY MELVILLE CLARK

The ancient popularity of the harp both as a solo and ensemble instrument has returned with fresh impetus. The harp is being used more and more. It is a beautiful instrument of scientific construction and is well worth cultivating either as a solo instrument, for accompaniment, or for playing in combination with other instruments. The American Instructor by Melville Clark—"How to Play the Harp"—is entirely adequate, not only for the beginner, but also to carry the student along over a considerable period, up to the point in fact where regular pieces may be taken up.

The special introductory price in advance of publication for a single copy is \$1.25, postpaid.

NEW MARCH ALBUM
FOR THE PIANOFORTE

There seems to be no end to the demand for good marches to be played on the piano. There are numerous indoor occasions demanding march music and where only a piano is available, not every kind of march may be used. The march that is effective as a band or orchestra selection very often is not well adapted to a piano solo arrangement, consequently great care must be exerted in selecting march music for use on the piano. The rhythm must be well marked and there must not be any "broken up" passages such as are so often found in band marches. The book now in preparation will have all the splendid points of merit that characterize our other albums of indoor marches, and we believe it will prove a worthy addition to a series of books already firmly established in the libraries of many music lovers. The special introductory price in advance of publication for a single copy is 30 cents a copy, postpaid.

ADVANCE OF PUBLICATION
OFFER WITHDRAWN

But one work will be withdrawn from the list that has been printed each month on the first page of this "Publisher's Monthly Letter" and we feel certain that those

who have subscribed for it will welcome its timely arrival for the Summer teaching season. This book is now placed upon the counters and shelves of music stores to be sold at a fair market price and teachers desiring a copy for examination may obtain one upon our usual liberal terms.

Proficiency in the Piano Class, Piano Class Book, No. 3 continues the successful series begun with *My First Efforts in the Piano Class* and followed by *Making Progress in the Piano Class*, both of which have been adopted by many teachers as standard text books for their piano classes. This work will serve as a preparation for regular third grade work at which point many teachers consider it advisable to have the pupil begin private instruction. The excellence of the material in the books of this series previously published has caused them to be used by some for private teaching as well as for class instruction. Price, 75 cents.

PUBLISHERS' PRINTING ORDER

One item that directs attention to these numbers is the fact that the sale of previous editions indicates that they have proved so worth-while to others as to have used up previous printings. Any of these works may be secured for examination:

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SCHOOL CHORUS

35066 Hail and Farewell—Pocock	.06
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CANTATAS AND OPERETTAS

Lochin

A Critical Digest of Music

(Continued from page 402)

in E-flat Major his *Septette*, his *Concerto in A Minor*, and especially the one in b-flat minor, give him full right to a place in the temple of art. So also with Moscheles whose *Concerto in G Minor* will forever remain a beautiful piece of music. And he is one of the first classicists who writes a fantasy (not variations) on an opera motive, with singing and dramatic effect. Also, Field works in a small way, but with fine ends, with his nocturnes.

Now appear three personages (at the same time) who give to the piano an entirely new character—Thalberg, Liszt and Henselt. There is an evolution from scale and passage style to melody with arpeggio accompaniment and on to an orchestral and broad polyphonic and harmonic style. Thalberg and Liszt use the variation style for opera themes and introduce the fantasy from operatic themes (though not so cleverly as Moscheles), but with a hitherto unknown technic in a culminating way, with two themes going on at once.

Liszt and Henselt give their Etudes an esthetic character (tone art) and give each one a name, such as *Mazeppa* or *Bird*.

Moscheles' *Etudes Characteristiques* belong to the same period. Chopin wrote etudes, at the same time, without names but with a world of psychical content, as the *E Major*, the *E-flat Minor*, the *C-sharp Minor*, the *B Minor* and the *C Major*. I regard these works as of the most serious character. All three of these composers transcribed songs and orchestral works for the piano, developed dance rhythms into bravura proportions and made the piano a medium for the transcendental virtuoso.

Virtuosity has influence upon composition. It enriches the medium of the composition, widens its horizon of expression, and therefore influences composition. Since the great composers were themselves virtuosi of superior technic upon their instruments, this influenced the art of composition; and so the one goes hand in hand with the other. Composition was enriched by the virtuoso and the virtuoso was, too, enriched in his field through composition. Virtuosity especially influences the building of the instrument, which must meet its requirements.

(To be continued in July)

An Improvised Opera

By G. A. SELWYN

Improvisation, which is the art of composing and performing a musical composition extemporaneously, is one of the arts which is little developed in America. We have our great artists on all instruments, but how many of them can improvise with logic and continuity, interestingly, beautifully? In France this art is still cherished, and the French organists often invent quite marvelous and complete works on the spur of the moment.

Which recalls an anecdote regarding a now-forgotten French composer whose music, though scholarly, was decidedly boring.

This gentleman had a friend who was a poet, and the latter, having just completed a long dramatic poem, brought it to the composer for a musical setting.

"It would make a fine one-act opera," he said.

The composer agreed to write the music, but month followed month and not a note did he compose. Whenever he met the poet he would always say that he was hard at work on the opera and that the music was "coming on" well. Finally, after two whole years had elapsed, the poet came to

his house one day and absolutely demanded to see and hear as much of the score as had been completed.

Thus put to the wall, so to speak, the composer pretended to hunt about through the papers and music on his piano, and at last announced that the score must somehow have been mislaid.

"Never mind," he laughingly said, "I'll play it to you without the score."

Thereupon he sat down to his piano and improvised most beautifully for nearly three-quarters of an hour, producing a remarkable setting for the dramatic poem. The poet's delight at all this may easily be imagined; and he hastened to make known to the authorities of the Opéra that a marvelous one-act opera had just been completed.

The authorities now applied to the composer to send them the score—so he tried to put on paper some of his improvisation. However the beauties of that extempore performance could not be recaptured, and when the score finally reached the authorities it was found to be even more stupid than this composer's other works.

"PARSIFAL" had its annual Good Friday performance by the Metropolitan Opera Company, and was given in a spirit which only this organization can achieve. Lauritz Melchior was the *Guileless Fool*; Gertrude Kappel was the *Kundry* of changing moods; Michael Bohnen was *Gurnemanz*; Clarence Whitehill, the always impressive *Amfortas*; and Gustav Schuetzendorf, the sinister *Klingsor*. Artur Bodansky conducted, "with a wealth of stirring climax." The work was presented in Philadelphia by the same troupe on the following Tuesday afternoon.

TAMAKI MIURA, so well known in America for her beautiful interpretations of *Cio-Cio-San* in "Madam Butterfly" has been singing the same rôle with success in Milan. Mme. Miura was the first Japanese prima donna to win international renown. She has been long known as "The Nightingale of the Chrysanthemum Kingdom."

THE PHILHARMONIC SOCIETY OF MADRID recently gave a concert with Mme. Wanda Landowska as harpsichord soloist, on which occasion she won a "triumph without precedent."

SIR GEORGE HENSCHEL, the "grand old man of music in England," now eighty-one years young, conducted on March 3rd a concert of the British Broadcasting Company Orchestra that was identical with the program which fifty years ago he led at the inauguration of the Boston Symphony Orchestra.

JACOB KOPPEL SANDLER, composer of the famous "Eili, Eili," died in Brooklyn in the first week of March, aged seventy-four. Born in Russia, he came to America in 1888 and was soon active as choirmaster, teacher of music, theater musician and leader of music festivals in synagogues. In 1896 he was chorus master of the Windsor theater in the Bowery and the drama "Brocha" (the Jewish King of Poland) was in rehearsal. A lament was needed on the crucifixion of a Jewish girl because of her faith; and Sandler found his inspiration in the words from Psalm XII, "My God, my God, why hast thou forsaken me?"

CHARLES GALLOWAY, nationally known organist of St. Louis, died there suddenly on March 9th, in his sixtieth year. Born in St. Louis, at nine he was playing a church organ. He was a pupil of Alfred Robyn and later of Alexander Guilmant of Paris. At the time of his death he was organist and musical director of Washington University, of St. Peter's Episcopal Church and conductor of the Apollo Club (male) and of the Morning Choral Club (female voices).

THE ORANGE COUNTY SYMPHONY ORCHESTRA solves another organization problem. Composed of musicians residing in Santa Ana, Fullerton, Anaheim and Orange (California), all within easy automobile communication, this orchestra, under the baton of D. C. Cianfoni, gave, on March 31st, its first concert at Santa Ana and will give a series of programs in each of the sponsoring communities.

PARIS BANNED FELIX WEINGARTNER when he was to have conducted two concerts there on March 7th and 8th. The French Government, through M. Chiappe, Prefect of Police, notified the Pasdeloup Association that Weingartner would not be given permission to conduct their concerts, because he had been one of the ninety-three "Intellectuals" who in 1914 signed a manifesto denouncing France. Before the war he was popular in Paris and was made a Chevalier of the Legion of Honor.

THE ENGLISH SINGERS, that unique group which trolls with such captivating art the madrigals and glees of the romantic past, have promised another visit to America in the autumn. Welcome!



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WORLD OF MUSIC

(Continued from page 385)

MOZART'S "The Magic Flute" operas in the number of performances in Germany during the past year. led in the number of performances for the musical stage, with second, Wagner third and Puccini's interesting drift in the musical public from that of some ten years ago.

FRANCES TERRY'S "Sonata and Piano" has been chosen a work to be printed this year by for the Publication of American other one of the two published will be announced later.

CLARA KATHLEEN ROGERS known to opera-goers of the previous season as Clara Doria, died suddenly on March 8th, at the age of eighty. Her operatic debut was made a 1863, as *Isabella* in Meyerbeer's *Die lustigen Nibelungen*.

THE CARL ROSA OPERA COMPANY, the nestor of the world's organizing "Opera in English," is reported abandoned, because of financial difficulties, its usual spring tour of the British Isles will content itself with a short stay at the Lyceum Theater of London.

THE "SYMPHONY No. 2, 'L'Amour et la Mort'" of Edward Burlingame Hayes had its first performance in New York on March 7th. It was on the program of the Boston Symphony Orchestra at Carnegie Hall.

COMPETITIONS
A RURAL SONG PRIZE of one hundred dollars is offered for the best singing in which the Future Farmers shall adopt as their official song. Particulars may be had from W. A. Nichols, Executive Board of Vocational Training, D. C.

THE SWIFT & COMPANY one hundred dollars is offered for the best singing in which the Future Farmers shall adopt as their official song. Particulars may be had from D. A. Clippinger, 6111 North Paulina Street, Chicago.

THE GOVERNMENT OF CHINA, is offering a prize of one hundred dollars to the native composer who writes the best national hymn.

NEGRO COMPOSERS are offered prizes of one hundred dollars a year, of seventy-five dollars a year, a Song, a Dance Group and Negro and a prize of five hundred dollars for Symphonic Work. Particulars may be had from The Robert Curtis Ogden and Wanamaker Store, Philadelphia.

THE OHIO STATE FEDERATION OF MUSIC CLUBS offers a prize of one hundred dollars for a Symphony or Poem. Particulars from Mrs. Emanuel Kelley, Oxford, Ohio.

TWENTY-FIVE THOUSAND DOLLARS in cash prizes and ten thousand dollars are offered to young singers between the ages of eighteen and twenty-five, in the fifth National Radio Audition at Atwater Kent Foundation. Particulars of the 1931 audition may be had from Atwater Kent Foundation, Albee Washington, D. C.

EXCHANGE SCHOLARSHIP certain music schools of Germany and the United States, have been arranged. Institute of International Education contest for American students held in Chicago on May 16th, part of which may be had from Carl F. East, 111 East Van Buren Street, Chicago.

Clothespins or Hammers

By GENEVIEVE HARMER DART

CLOTHESPINS or hammers? Which are you using when you strike the keys in an effort to get a true tonal quality? Fingers that straighten out like senseless, stiff clothespins, in an effort to touch certain keys keenly and accurately, become hope-

lessly helpless when velocity in the touches is desired. On the other hand, when the attack on the tone is with a pointed hammer effect, it is always the joint firmness (not the major difficulties are mastered

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Mixed Voices	
HAWLEY, CHAS. B.	
The Sweetest Flower	
that Blows 10	
LIEURANCE, THURLOW	
Zani Rain Prayer (Flute	
ad lib.) 12	
Treble Voices	
CHAMINADE, C.	
A gelus (2 Part) 10	
DeKOVEN, REGINALD	
Ecceccional (2 Part) 12	
DETT, R. NATHANIEL	
I'm so Glad Trouble	
Don't Last Alway (3	
1. WLEY, C. B.	
That Sweetest Flower	
that Blows (4 Part) 12	
JONES, WALTER HOWE	
The Lure of the Gypsy	
il (3 Part) 12	
IN ETHELBERT	
1. Love Song (3	
2. Victim Obol.	
3. G. (ad lib.)	
Van Chas. G. Spross) 15	
IVAN, GORDON BALCH	
Summer Song (4	
SERRADELL, N.	
1. Swallow (3 Part) 12	
2. And (ad lib.)	
3. Major (3	
SPROSS, CHAS. G.	
Major and Major (3	
WILSON, H. LANE	
Carmena, Waltz (3	
Part (Arr. W. M.	
Felton) 12	
Men's Voices	
EFFINGER, STANLEY S.	
Lazy Day 12	
VERDI, GIUSEPPE	
Oh, Hail U. Ye Free,	
from "Emanu" (Arr.	
W. M. Felton) 12	

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By HAROLD BAUER

is famous pianist and teacher
is his extremely valuable ideas
developing new musical in-
st among amateurs in

THE ETUDE
USIC MAGAZINE
for July

entire issue is rich with un-
al musical interest and many
el features.

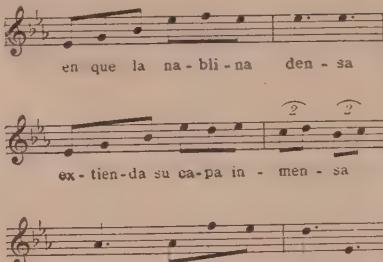
achmaninoff, Iturbi, Damrosch,
rowitz, Schütt, Sinding, Sousa,
scores of other eminent
ical lights will illumine THE
E during the coming months
uch articles as only The
e present.

EXCELLENT MUSIC ALWAYS

The Rage of the Rumba

(Continued from page 400)

fifths. This beating continues for a few measures at the end of which the same instruments or two others take up the melody. Finally all the instruments may join in. All the while the peculiar rhythm of the Creollo music is clapped by castanets or beaten by two pieces of bone or hard wood.



Packing Box Music

AMONG THE country folks a drum made of an ordinary wooden packing box, with leather stretched over it, is a favorite instrument of music—if the noise made by beating such a drum can be called music. Musicians in the cities who play Creollo music usually use two very small kettle drums for playing accompaniments.

A species of gourd is also used much by Cuban musicians to produce the rhythmic beats of the Creollo music, a series of notches being cut in its surface. After the gourd has dried enough to become hard, a small stick is rubbed over the notches, much as a boy might draw a stick along a picket fence. This instrument is called the *guayo*.

Among the typically Cuban instruments used is one that has a body something like a zither, but which, instead of strings, has fastened to its top or sound board a series of metal plates. These are attached to the instrument so that the curved up ends may be pulled down one or more at a time, the sound being produced on the rebound.

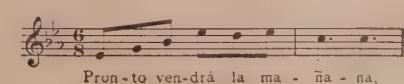
A typically Cuban air, called a *décima*, is shown herewith:



In character the Creollo music is a mixture of Spanish, Indian and African. A large number of the professional and semi-professional musicians in Cuba are of African ancestry. This holds true even in the bands that give public concerts in the municipal parks. These musicians are men of excellent musical training who rank with the best and take their art very seriously.

These band concerts are paid for out of public funds. They usually play music of a fine grade including works of European and American composers of renown. The bands that play at these concerts in the city of Havana perform as well as do some of the noted bands that travel about the United States and give concerts in the larger cities. They play typically Spanish music even better than American bands, but, when it comes to compositions containing fast movements, such as the *Overture* of Suppés "Poet and Peasant," lack of spirit is sometimes noticeable in the execution. This may be due either to the warm climate or to tradition.

Among the sheet music used by Cuban professional musicians, usually quite a bit in manuscript is imported from Spain. Havana has several excellent music stores which carry a well selected stock of musical merchandise.



MASTER DISCS

(Continued from page 400)

recordings, the present set is preferable for several reasons, one of which is the inclusion of the parts omitted in the previous recording. The present set is complete and also the playing of the work follows the order of the score.

We have pointed out before that people hearing this music for the first time will not recognize the Richard Strauss of the tone-poems, for its ingenuity displays the more cerebral side of his creative character.

Recent Recordings

DISTINCTIVE vocal recordings, recently issued, are headed by Margaret Sheridan and Renato Zanelli's singing of the *Love-duet* at the end of the first act

from Verdi's "Otello." It is, in our estimation, one of the finest performances of this lovely scene that we have ever heard (Victor disc 7367). Then, there are the recordings of Lily Pons, the new coloratura soprano of the Metropolitan Opera, consisting of the *Mad Scene* from "Lucia," Victor disc 7369, and the *Bell Song* from "Lakme," Victor disc 1502. Both favorably project that graciousness and charm which have made Mme. Pons a great favorite. On Brunswick disc 90139, we encounter the artistry of Felicie Huni-Mihacek, noted Czech soprano. She sings the aria *Martern aller arten* from Mozart's "Die Entführung aus dem Serail," giving a distinguished performance of one of Mozart's great soprano arias.

Graded Courses and Prizes

To THE ETUDE:

A powerful weapon for stimulating interest in the young pupil is the promise that, if he finish the present exercise-book in a given time, he will be promoted to the next grade and receive a book that has the cherished grade printed on it.

Children, as you know, live on promotions, in school and in daily contact. So, to awake their interest, dangle the next grade before them.

Up to about fourteen years the child-mind performs wonders when promised a prize. So it is productive of the best results to say to these juveniles: "If you can manage to have ten good lessons without missing, you will win a prize." With this inducement the child goes gayly forward. He practices of his own volition and makes perceptible progress toward proficiency.

FESS CHRISTIANI.

Omission:

In The Etude for April, and on page 250, the photograph of The Singing Tower should have been credited as copyrighted by VanNatta Studio, Lake Wales, Florida.

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Busy Bee!



"Improve Each Shining Hour"

Fill Your Spare Time
This Summer With
Profitable Reading on
Musical Subjects

The following list gives
valuable suggestions

Great Pianists on Piano Playing
By Dr. James Francis Cooke Price, \$2.25
IVES educational conferences with 36 great pianists together with the portrait and a short, biographical sketch of each virtuoso.

Descriptive Analyses of Piano
Works
By Edward Baxter Perry Price, \$2.00

SOME of the best known piano works of Beethoven, Weber, Chopin, Liszt, Schubert, Grieg and others are here given poetic, dramatic and historical analyses.

Life Stories of Great Composers
By R. A. Streatfield Price, \$2.25
ANYone interested in music can occupy many pleasant hours reading the biographies and chronologies of the 35 famous composers in this book.

Piano Playing
With Piano Questions Answered
By Josef Hofmann Price, \$2.00

A SPLENDID book for summer reading opportunities. Gives answers to more than 250 questions on vital points in piano playing and music generally, together with nearly 100 pages of knowledge-giving music essays.

Standard History of Music
By Dr. James Francis Cooke Price, \$1.50
UCH valuable information is pleasantly gained by reading this splendid volume. This is one of the most popular musical histories in existence.

Mistakes and Disputed Points in
Music and Music Teaching
By Louis C. Elson Price, \$1.50
COVERING a host of things worth knowing, this book gives authoritative and positive information on many knotty musical problems.

A Complete History of Music
By W. J. Baltzell Price, \$2.25
A REMARKABLE, illustrated history of music giving an intensely interesting presentation of the earliest known things about music and its development through the ages.

Practical Violin Study
By Frederick Hahn Price, \$2.50
THE experience of many years teaching is presented in this fine volume. Written in clear, understandable language, it covers all the vital points of violin playing.

Choir and Chorus Conducting
By F. W. Wodell Price, \$2.25
A NEW, revised edition of this excellent work giving up-to-the-minute information of great value to those interested in choir or chorus training.

How to Succeed in Singing
By A. Buzzi-Pecchia Price, \$1.50
A MASTER teacher here tells some of the good and bad things in the vocal art that will make all thinking students and teachers want to improve their work.

Great Singers on the Art of Singing
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OVER 300 pages of interesting reading matter, the result of first hand conferences with world-famous opera, concert and oratorio singers.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



In a Piano Store

By ANNA LYNN MILES

PART 2

My Violin and Me

By ERNEST L. BROWN

My Daddy plays the violin,
My Grandpa plays the flute,
My Uncle Jim, the banjo, and
My Auntie plays the lute.

I can't play any music yet,
'Cause Mother says I'm small;
But I just love Dad's fiddle, in
It's corner by the wall.

And often in the evening
Some men come in to play;
But Mother sends me on up stairs,
For I'd be in the way.

The music from their violins
Sings through and through my head,
As they play in the living room
And I'm upstairs in bed.

Sometimes three men come in to play
And sometimes four or five,
And when they play real soft and low
I'm glad that I'm alive.

They imitate the birdies, and
They make the breezes sing,
And, lying in my bed upstairs,
I hum like anything.

When I grow up to be a man
I'm going to learn to play.
I'll draw my bow across the strings
And practice every day.

I'll play for everybody, and
They'll clap their hands in glee.
We'll sing for all the world, we will,
My violin and me.

??? ASK ANOTHER ???

1. To what class of instruments does the oboe belong?



2. What composer was born in 1752 and died in 1809?

3. Who wrote "The Wild Horseman"?

4. From what country does the folk-song *O Solo Mio* come?

5. From what is this taken?



6. What is meant by *morendo*?

7. How many eighth-notes in a double-dotted half-note?

8. What is the signature of E-flat minor?

9. What is a "brace"?

10. What opera is laid in Japan?

Doors open. All pianos standing in their respective places look up.

The "Grand" speaks: "Oh my! here comes that shabby looking 'Upright.' I thought we were well rid of her; she will simply ruin our display. Here am I, all polished, looking my best, for inspection I hope some one will take me to a lovely home where I may rest and be comfortable, for you know in many homes pianos are never used."



THE SHABBY OLD UPRIGHT

"Why," responded the "Square." "You silly thing! Can you not see that her very shabbiness will only help to make you the more beautiful?"

"Oh, I never thought of that!" replied the Grand.

Meanwhile a pretty Upright standing in a corner some distance away, overhearing the conversation, exclaimed: "You folks over there are selfish, harsh creatures! Who knows what my sister Upright may have suffered? Suppose we ask her this evening when the store is closed!"

The men carefully roll the shabby upright to a far off corner for repairs.

During the day, people come and go. One well-dressed lady walks over to the Grand, runs her fingers over the keys in an artistic manner, and the Grand simply beams with delight. She does the same to the Square, when the dealer asks, "Madam, what do you think of these beautiful pianos? Are they not handsome and reasonable?"

The lady replies, "Yes, they are good-looking, but I am not interested in appearances, and they are not of good tone. They are harsh and raspy, and not at all sweet. I select my piano for tone and not for its appearance."

Meanwhile, walking towards the uprights and trying several, she stops at the poor Shabby Upright. Her fingers run along the keys softly. "Oh, what a sweet tone this one has!" she exclaims. "But why is it in this condition?"

"Well, it's in for repairs. We shall sell it cheaply," answered the salesman.

"But," responded the lady, "you have nothing to equal it. Why not have it polished? Do so, and I shall call later."

The beautiful Grand fairly snapped to the Square: "That woman surely has poor taste—passing us by and admiring that ugly

Upright! Here she comes. Perhaps she will reconsider when she sees us once more."

"But here comes another lady," whispered the Square. "Let us smile sweetly, even though we are vexed."

She, too, tries each piano but, alas, fails to find the type she is looking for. Finally she walks over to the Shabby Upright and decides this has the tone and is the very thing she is looking for and begs to try it, remarking, "You know it is not the clothes that make the person. I would prefer sweet tone quality to the raspy—anytime. So sorry it is sold. Could you order one for me—the exact duplicate?"

Six o'clock comes. The store is closed, and, for a time, all is quiet. Finally the Grand breaks the silence. "Well, you Shabby Old Upright," it barks, "don't you know that you spoil our display, with your shabby dress? It is a wonder you do not feel ashamed to come among us!" Then spoke another Upright from a far corner: "You silly things, to speak so harshly to my sister Upright. Perhaps she will tell us her story."

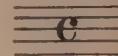
So the Shabby Upright replied, "Never was I so badly treated! I was in a home where naughty children abused me dreadfully, when practicing their music lessons. They kicked me and scratched me and oh, when Johnny came to practice, he pounded my keys until I shuddered at his very touch. Really I became so unstrung the parents decided not to keep me. They sent for the

The Broken Circle

By GLADYS M. STEIN

"Did you forget to count, this piano teacher asked Paul as he was playing his Easter piece."

"No, I thought about it," he said, "but I forgot the meaning of this which is used in place of a time in my piece."



"It means four counts in a measure the same as the four-four time would," Miss Hess explained.

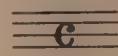
"Well, it certainly doesn't look like a figure four," Paul remarked.



"No, it doesn't," the teacher said, "but back in the middle ages a perfect circle was used for the nature of the three beat rhythm."



when the four beat music came they marked it with a broken circle which has gradually changed into the sign we now have.



"Wouldn't they be surprised to see the many kinds of rhythms we have to-day!" marveled Paul. "I never forget the meaning of this again!"

"I hope you won't forget to count when you are practicing either!"

"I'll try to remember," he promised.



THE PROUD AND, BEAUTIFUL GRAND

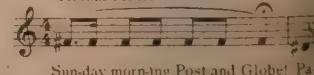
piano dealer who brought me here. I can hardly wait to be polished up again and go with that lovely lady with the caressing touch, for I see she will care for me. I am so nervous and unstrung and in need of friends. But some day I have hopes of giving forth beautiful music once again."

Meanwhile the Grand and Square listened with shame but were too proud to admit it. Weeks followed until the lovely lady came once more. She played the beautiful Grand and then the Square and

(Continued on next page)

Papers
By MRS. OLGA C. MOORE

Actual Motive



Sun-day morning Post and Globe! Pa-

Early Sunday mornings
May it either rain or shine,
I see a newsboy on the corner
Selling papers for a dime.
He may be tired and sleepy
But he stays right on the job,
Crying, "Sunday morning Post and
And people call him 'Bob.'"



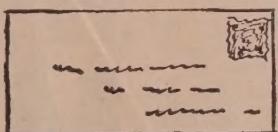
JUNIOR ETUDE—(Continued)

Great Pianists

Everyone becomes somewhat familiar, sooner or later, with the world's greatest piano compositions, such as the Sonatas of Mozart and Beethoven, and the compositions of Chopin, Schumann, Liszt, Brahms, Busoni and others. But everyone does not have the opportunity of hearing these compositions actually played by the world's greatest players. The playing of those artists living since the invention of mechanical instruments to be heard by means of records, but such great masters of piano playing as Liszt, Rubinstein and so forth, who lived before these inventions, can only be imagined.

Those of you who can possibly do so could try to hear the great pianists whenever you have an opportunity, even though the trouble and expense is involved.

But in any case, most of you can hear them by means of records, and this you could do as often as possible. And one of the good things about recorded playing is that a good record can be played even on a poor machine, though of course the results will not be as excellent as when played on a fine machine.



DEAR JUNIOR ETUDE:

I play piano and trombone and direct our church orchestra. During the last three months I have played ten solos on the trombone and four on the piano. I play in our High School Band, the High School Orchestra, and in our City Band, also in the "Harmony Seven" jazz orchestra, and in the Chanute Municipal Band. I have also broadcast over the radio from station KGGF. I am a Junior in High School.

From your friend,
LUCIEN HARRISON (Age 14),
Kansas.

N. B. Other Juniors would be glad to hear how Lucien manages his time so that he can belong to six musical organizations that require rehearsals, do his practicing on his two instruments, and still get his high-school work done. We wish he would write again and give his daily time schedule.

DEAR JUNIOR ETUDE:

Everyday I get up at half past six and practice for one half an hour. My sister plays the piano, too, and my little sister, who is four years old, can sing all the songs we play.

From your friend,
SUSAN SMITH (Age 10),
Connecticut.

DEAR JUNIOR ETUDE:
I have been taking piano lessons for five years, and am now taking violin lessons, too. My violin class-mates and I recently played for the Parent Teachers Association. My brother also takes piano and violin lessons. I seldom play jazz because I have been told that it often ruins your regular music studies, and I intend to become a good musician when I am older.

From your friend,
MARY J. O'DEA,
Wisconsin.

Some of the great pianists of the present time are (arranged alphabetically):

Backhaus
Bauer
Busoni
Cortot
Gabrilowitsch
Goodson
Grainger
Hamburg
Hess
Hofmann
Horowitz
Iturbi
Levitzki
Lhevinne
Paderewski
Rachmaninoff
Samaroff

Of course this list is not complete as many other names might be added.

Try to get records of some of these artists and hear the world's greatest compositions played by the world's greatest players, even though you can not attend their concerts.

finally walked over to where the Shabby Upright had stood. She found it so beautifully polished and so bright and lovely that for a minute she was afraid it was not the same old one. Soon she discovered however that it was the new dress only, for she exclaimed, "This is my piano! The others are too harsh. Be sure to send this one to me!"

And the following day when the Upright was passing the Grand and the Square on

her way from the store, she whispered, "Good-bye, friends, I am sorry to leave you. But remember this: Try not to be so harsh in the future. It pays to have a lovely tone, even though one is not so handsome!"

And now the once Shabby Upright is happy in a brand-new home of her own where her sweet music helps in passing on her happiness to others.

Practice Schedules

In the January Junior Etude there appeared a letter from Mabel Pelange, saying that she arranged her schedule so that she had four hours a day for her music, and the Junior Etude requested her to send in her schedule, so that other Juniors might have it as a good example.

The following is her answer.

DEAR JUNIOR ETUDE:

To make a long story short, my Mother wrote to the Board of Education, asking permission to keep me at home for a while, as I have already passed the eighth grade examinations; so that is the reason I can give so much time to music. When I was in boarding school I could only practice an hour and a half a day. This is my schedule this year:

8.00, household duties.
8.30, practice piano.
9.45, caring for pets (cat, dog, bird, turtle).
10.00, French exercises, written

10.30, harmony exercise, written

11.00, rest

11.15, practice piano

12.30, household duties

1.00, lunch

1.30, recreation

2.00, French, harmony, English, theory, and reading lessons.

3.30, recreation

6.00, piano lesson

6.30, recreation

7.30, supper

8.00, bed

Saturday afternoons, free.

Don't you think I'm rather busy? I do my scales in similar and contrary motion, thirds, sixths, octaves. Chords, broken and solid. Arpeggios and dominant seventh arpeggios in all major and minor keys.

From your friend,
MABEL PELANGE (Age 13),
New York.

Puzzle

Each diagonal, upper left to lower right, and lower left to upper right, gives the name of an instrument. Answers must give all words.

* * * * *
* * * * *
* * * * *
* * * * *
* * * * *

1. An instrument
2. A piece of ground
3. Letter of the alphabet
4. Permission
5. An instrument.

Answers to Ask Another

1. The oboe belongs to the wood-wind instruments.

2. Haydn was born in 1732 and died in 1809.

3. Schumann wrote "The Wild Horseman."

4. *O Solo Mio* is a folk-song of Italy.

5. From the first movement of Schubert's "Unfinished" Symphony.

6. *Morendo* is the Italian term for "fading away," or "dying away."

7. There are seven eighth-notes in a double-dotted half note.

8. The signature of E-flat minor is six flats, the same as G-flat major.

9. A brace is a curved line { placed at the beginning of a line of music to join the treble and bass staves together, showing that they are to be read and played simultaneously. If more than two staves are being used the brace includes them.

10. "Madama Butterfly."



JEAN ITO, AGE 8

JUNIOR ETUDE—(Continued)

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"My Daily Schedule." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of June. Names of prize winners and their contributions will be published in the issue for November.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Pupils Recitals

(PRIZE WINNER)

A pupil's recital should afford pleasure to the audience in addition to showing the skill of the pupil.

A music recital should last not more than an hour. To prevent monotony, solos should be interspersed with ensemble numbers. Each piece should be so thoroughly learned as to be played as perfectly as possible.

Stage behavior is important. A pupil should seat himself upon the bench from the right hand side. When comfortably seated the player puts his foot on the pedal and his hands on the keys. At the conclusion the player pauses a moment before rising to allow his last notes to die away into silence.

It is better to use a hall where there is a raised platform and where the surroundings are attractive. If thought has been given to all these points the recital does not become an endurance test for the audience.

LILLIAN CURRAN (Age 13), Texas.

Pupils Recitals

(PRIZE WINNER)

Pupils' recitals are something that every one is interested in. Boys and girls of my age, in fact, of any age, take great pains in memorizing and improving difficult compositions. The recitals give the students their opportunity to become better musicians, are an encouragement and give parents a good idea about just how their children can play. They feel proud of them and they have the teachers to thank for it. Recitals bring out talent in all of us and make us eager to continue to higher ideals.

JAMES HOSNA (Age 11), Illinois.

HONORABLE MENTION FOR MARCH PUZZLES

Marion Downs, Mildred Moorman, Rose Boyd, Frances Duschen, Katherine Markey, Mary L. Smith, Mary Katherine Failla, Elizabeth Early, Carrie Compton, Bertie Wolpert, Edith McKee, Mildred Evans, Wilma E. Tull, Leone Boudreau, Margaret Collins, Eileen Scott, Jeanne C. Tully, Ethel Ross, Patricia Stallwood, Dorothy Merritt, Frances Lofza, Mary Jane Lloyd, Margaret Tremble, Frederick Gehrey, Virginia Sanderson, Johanna Sieber, Mildred Mendenhall, Phyllis O'Gorman, Elinor M. Leary, George Remington, Phyllis Brown, Louise Gehrli, Vivian Lamp, Mabel Perdue, Agnes Bennett, Kitty Lynch, Bernadette Kruger, Mary Jane Heenan, Eileen Rehler, Fern Bereler, Joseph Duschen.

HONORABLE MENTION FOR MARCH ESSAYS

Dorothy Merritt, Mabel Pelange, Dorothy Bergstrom, Jean Litzke, Henry Rose, Anna Groh, Jane Egbert, Frances West, Marie Louise Shelton, Ruth Richmond, Ellis Ray Rasco, Rosalie Dorn, Fern Beseler, Kathryn Sloop, Marguerite Huber, June Shuler, Ray Wimberly, Bettye Kolland, Edith McKee, Marlon Morris, Eleanor Breese, Thelma Ruth, Anna Catherine Owen, James Hosna, Jane Marshall, Betty Jane Marshall, Tony Verroni, Mary Voskanyan, Margaret E. Newhard, Helen Stewart, Mary Elizabeth Kirsch.

Pupils Recitals

(PRIZE WINNER)

A breathless hush in the room. A little girl in a stiffly starched dress and ribbons made her way to the piano. The teacher breathed a sigh of relief; the recital had started at last.

Are recitals helpful? They are. Think of the little girl's pride when she struck the first note of her solo. How many dreary hours of practice can be enlivened with the prospect of a recital in view!

Ofttimes, a teacher can persuade a lazy pupil to practice when she promises him a part in the coming recital. A recital stimulates; it offers new prospects; it makes one want to accomplish.

And the parents, too! A recital gives them the opportunity to hear their children perform, to compare their progress with that of other children and to listen to a delightful program of music.

True, it means a strain upon the teacher; but the benefits are so great that it is well worth the extra bother and worry, to both pupil and teacher.

ELSIE MITCHELL (Age 13), Illinois.

Puzzle Corner

ANSWERS TO MARCH PUZZLE

1. Beet
2. Earth
3. East
4. Ten
5. Halter
6. One
7. Vengeance
8. Eat
9. Need.

Initials, reading down, Beethoven.

A similar puzzle has been submitted by Robert Blunt, Age 15.

1. A vegetable
2. Sharp ending
3. Covet
4. To work
5. Hearty
6. Scent
7. Mean
8. Long ago
9. A number

Initials, reading down, also spell Beethoven. (Do not send in answers to this.)

PRIZE WINNERS FOR MARCH PUZZLE

Marguerite Huber, (Age 12), Missouri. Frank Barnes (Age 13), Connecticut. Keith Dodge (Age 7), Maryland.

There was a little nine year old who sent in a very neat answer, and who might have received a prize. But, for some unknown reason, the penmanship resembled parents or older sisters' penmanship, and did not look like nine-year-old penmanship. Sometimes, nine-year-old penmanship is very excellent, far ahead of the average, in fact; yet anyone who is used to reading junior penmanship can tell the difference. So the moral of all this is "Do not have your parents or older sisters copy your work for you." It just keeps you from winning a prize.

EDUCATIONAL STUDY NOTES ON MUSIC

IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Valsette, by Robert Nolan Kerr.

You all know what a waltz, or valse, is like. Here we have a very tuneful valsette or little valse, the ending *ette* meaning small—as in *kitchenette*, a small kitchen. In the first measure you will find three pairs of slurred eighth notes. In each case the second eighth note should be played like a sixteenth note followed by a sixteenth rest. Try to remember this, for it will come in handy later on.

In the middle section there is a 'cello effect which will appeal to you. Although not played loudly, the notes should be full and rich like the notes of the instrument mentioned.

Little Snowman, by William M. Felton.

Perhaps you will think it strange to see a picture about a snowman in a summer issue of our magazine. You must remember, however, that it is not summer in some parts of the world—and there, in those regions, the children are doubtless playing in the snow with great delight and building snowmen very similar to this one which Mr. Felton has described to us.

Play this march with steady rhythm, distinguishing with great care between the short, choppy, staccato notes and those played smoothly. In only a few measures is the pedal to be used.

Little Wildflowers, by M. L. Preston.

Flowers have frequently inspired composers to write music expressive of their beauty and fragrance. Edward MacDowell, perhaps the greatest composer America has produced, wrote many such pieces, two of the most noted being his *To a Wild Rose* and *To a Water Lily*. Here is a pretty tone-picture, by Mrs. Preston, of wildflowers blooming by the roadside. The accompaniment to the piece will be very easy for you to play; it is what we call an "Alberti bass," from the fact that an Italian named Domenico Alberti (1717-1740) first introduced it.

Natural Octave Playing

(Continued from page 447)

large muscles, and (2) these muscles are gradually strengthened and trained with slow practice. Accuracy depends on mental power, on endurance and on training (automatic measurement). If the hand or arm is tired, accuracy becomes more difficult. Therefore the student must train for endurance and the direction of the movement.

After thorough practice of these exercises, the student can apply the principles to any and all of his octave passages and gradually work out his own style—as to which combination of movements best suits him—whether more arm and less hand, or more hand (with arm) and less arm. Upon this foundation he can build up the pressure-octave and rolling-octave and the very swift octave of almost imperceptible movement.

Small Hands

IF THE hand is small, a large proportion of the practice should be done in sixths. One can also practice with thumb alone (avoiding stiffness, however) and with the fifth finger alone. Small hands

Educational Study Notes

(Continued from page 437)

Chant Joyeux, by Ernest H. Sheppard

As in some of Dubois' best organ pieces, this composition opens with a section played entirely on the manuals. In measure nineteen the pedal is introduced and seems especially effective by reason of its delayed entrance. You will observe that in the first two measures of this pedal part the notes are surmounted by both slurs and dots.

Be careful to keep the melody always more prominent than the accompaniment.

In the Cathedral, by Mildred Adair.

This very original contribution opens with a section which closely resembles a prayer. Then after eight measures the very same notes in the same order are repeated, "performed," that is, played after the other in arpeggiated style. The effect is pleasant. Notice that the volume increases and then decreases, coming in soft to loud. Now, as contrast comes a short, soft section division in C minor and at the end of it there is a chord which beckons us back to the "home key" of E-flat and to theme one. In the appearance of this theme the left hand, crossing over the right on the even beats, plays a section of *obbligato* or extra part.

Peek-a-boo! by Helen L. Cramm.

If you will turn back to the Educational Notes which immediately follow the music, you will find a short sketch of Miss Cramm's career. Her sack of tunes seems never empty. Here are a lot of nice ones in this waltz for four hands. The parts are about equally difficult, though three or four measures in the *primo* part will prove "tricky" unless fingered absolutely as marked. In two spots the melody is given in the *secondo* part. In two spots the melody and require emphasis.

Echoes of Seville, by Frank H. Grey.

Seville, one of the noted Spanish cities, is called Seville if you are English—or Seville—if you are an American. It is not, however, to be pronounced *Seevvill-e!* Mr. Grey here an excellent rhythmic composition, descriptive of the music, color and dancing in great city.

The tied-over third beat of the first section are characteristic of Spanish music, as are also the repeated thirds found in the dance.

Natural Octave Playing

(Continued from page 447)

require a higher wrist than do large hands. In case of fatigue, the point where fatigue occurs should be carefully noted and movements closely watched to avoid unnecessary fatigue. For instance, a stiff thumb, or a wide a stretch may cause fatigue and on the inside of the arm.

For working up speed, work from slow to fast, from short passages to long ones. The student should look to the constant balancing (up and down) of the wrist, dancing sometimes once in an octave, sometimes oftener, as the passage requires.

In short, both unnecessary movements and unnecessary contractions must be avoided.

But the student is to remember that the kingdom of the piano is to be won not by brute force which is outward conquer only. It is a realm of beauty, not of chivalry, and it is to be won by the sympathetic, understanding mind, which requires and receptively awaits the results of its experiments. By such study alone can he learn to develop not merely octaves and octaves which convey the meaning of the composer.

This indicates that the notes are to be played semi-staccato.

The B-flat section has several original features. In order to play the first four left-hand measures smoothly, it will be necessary to employ "substitution of fingers" for the successive thirds. Substitution is frequently required in playing.

To the million and one-half children now studying music, we have dedicated this interesting illustration from our new catalogue. It bears the apt title of "Reading, 'Riting, 'Rithmetic and Rhythm."

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